

Clique Bop Folds; Gals Take Over

New York—The Broadway battle of bop ended March 17 with the Clique club giving the mop to bop and retreating to the sop of soothing melodies on a G-string. Sally Rand and her girls came in to entertain in place of the musickers. Left with a clear field were the Royal Roost, which originally discovered how to make money with bop, and the new Bop City, both operated by Ralph Watkins and Bill Faden.

The Clique opened early last winter with a Roost-aping policy and has teetered on the red and black line ever since. Charlie Barnett's band closed the music policy.

Irving Alexander, Clique op, said he was switching to a girl show because there were not enough bop attractions and the prices on them had gone too high.

"The agents are jacking up prices by playing one joint off against another," he complained. "When I can buy the right attractions at the right prices, I'll go back to bop."

DOWN BEAT

VOL. 16—NO. 6

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CHICAGO, APRIL 8, 1949

Conte, Boots Join Ventura's Bop-Styled Band



New York—Two new men were in the Charlie Ventura band when this photo was taken at the Royal Roost. Both ex-Stan Kentonites, 'trumpeter Conte Candoli and altoist Boots Mussulli (here playing baritone), replaced Norman Faye and Ben Ven-

tura respectively. Also in the photo above are singer Jackie Cain, tenorist Ventura, bassist Ken O'Brien, and trombonist Benny Green. Out of sight are drummer Ed Shaughnessy and pianist Roy Kral. The group left the Roost after 10 weeks.

Stop The Rhapsody, Mab Told

New York—Johnny Richards' arrangement of *Rhapsody in Blue* for Charlie Barnett's new book became center of legal hassle in mid-March when Harms, owners of copyright on Gershwin piece, demanded Barnett stop playing it and threatened to sue the Clique, where he was starred then, if club let him continue to play it.

Calling Barnett's version an "un-authorized arrangement," Harms demanded he "surrender manuscripts and copies thereof to us for destruction."

Phillip Wattenberg, one of Harms' attorneys, said basis for request was "destruction, desecration, and distortion . . . and you can go on from there. The *Rhapsody* is something sacred, spiritually and financially," he added.

Barnet called the charge ridiculous. "If Gershwin were here today, he'd approve of the arrangement," he said. "It's intended only for appreciation of the music."

Reviewing the arrangement in *Down Beat*, Michael Levin wrote, "Richards has done things on *Rhapsody* that would have improved Gershwin's beat conceptions." A *Variety* review called it "a terrific, modern arrangement."

Roost Will Switch Bop To New Shop

New York—The heret boys will move into bigger time when Bop City opens on the site of the defunct Harem early next month. Ralph Watkins, Monte Kay, and Bill Faden, who proved that bop could pay at the Royal Roost, have taken a 10-year lease on the 800-seat Broadway room where they plan to showcase the best modern musical talent they can lay their hands on.

Present plans call for three two-hour concerts nightly beginning around 9 p.m. Watkins and Kay, who'll pick the talent, figure on using six to eight sets in each show.

First Entrants

Among the probable entrants on the first bill are Ella Fitzgerald, the Jazz at the Philharmonic unit, and Machito's band. For between-concert entertainment, they plan to sign the piano-organ duo of Billy Taylor and Bob Wyatt.

The admission charge and bleacher policy originated at the Roost will be carried over. A separate entrance will be provided for bleacherites who will pay \$1.20 (as against the Roost's 90 cents) to park themselves in regular theater seats.

Meanwhile, the Roost will continue to operate as before except that emphasis will lean toward swing and blues and breaking in new outfits which eventually may wind up at Bop City.

Dizzy Gillespie, Sarah Vaughan, and King Cole, originally booked for spring dates at the Roost, have been switched to Bop City, but Nellie Lutcher will keep her already-set Roost engagement as planned.

Armstrong Into Roost?

For the future, Watkins sees Louis Jordan, Louis Armstrong,

The opening of Bop City will climax Watkins' 10-year belief in good jazz as a big time, paying policy. From his point of view,

Bop City will be the proper realization of experimental work done at the Roost.

—wil

and Count Basie as typical Roost bookings, while outfits such as Charlie Barnett's and Woody Herman's would get the Bop City call.

Cap Hits Slump At End Of '48

New York—Capitol records, riding high in the sales derby for the last couple of years, hit a sudden slump at the end of last year, according to disc royalty statements for the fourth quarter of 1948. Capitol's statement was off 10 per cent from the previous quarter, dumping it to fourth place among record companies.

Columbia showed the biggest jump over the third quarter, 45 per cent. Decca was up 25 per cent, and RCA-Victor showed a slight increase. MGM and London went down 10 per cent.

As of the end of 1948, Decca was top dog in nonclassical sales, with Victor second, Columbia third, Capitol fourth, and Mercury fifth.

Bowl To Reopen?

Chicago—According to owners Bert Miller and Jack Rizzo, the now-shuttered Music Bowl will reopen around April 15, with a different entertainment policy. The club closed Feb. 20, and was reported to have owed both Cozy Cole and Brother Bones pay for the week preceding.

Luvva Mike

New York—Down Beat's Mike Levin might as well go soak his head in a vat of hot shellac. Despite the pasting he gave Columbia's *Kiss Me*, Kate album last issue, it seems well on its way to being the biggest seller in the disc company's history.

In its first three weeks out, *Kate* bettered the fast pace set by the *I Can Hear It Now* album during its initial three weeks. *Hear It* is currently the biggest album Columbia ever has had, but *Kate*, at the rate it's moving, is expected to top it.

Hi-Note Fare Hits The Spot

Chicago—If the first few nights were any indication, the Hi-Note's combination of singer Anita O'Day, Jimmy McPartland's combo, Max Miller's trio, plus no minimum or cover charge was just the ticket. N. Clark street spot, however, did not have anyone signed at press time to follow, although singer Mary Ann McCall and/or Dave Lambert and Buddy Stewart were possibilities.

Trumpeter McPartland and pianist wife Marian Page left late in March for three months in England, during which time they would have a jazz concert with Ted Heath's band at the Palladium in London, and another for Charles Delaunay in Paris.

Miller added drummer Ken Smith, trombonist Bill Johnson, tenor man Boyd Rolando, and a trumpeter to his trio for his two weeks opposite Mel Torme at the Blue Note, after which he was supposed to return to the Hi-Note.

Lytle Named 'Beat' General Manager

Chicago—Glenn Burrs, publisher of *Down Beat*, announced the appointment of Harry V. Lytle as general manager, effective March 1. Lytle has had experience in the publication and advertising fields, including associations with *Time* and *Parade*.

He will concentrate upon promotion ideas and upon plans to broaden the scope of interest in *Down Beat*.

Claude To Open Casino 'Names'

New York—Claude Thornhill's new band has been set as the first of the name band entries for Glen Island Casino this summer, opening there for three weeks on June 3.

The pianist's new outfit, currently on tour, has: trumpets—Johnny Napton, Tommy Allison, and Gene Roland; trombones—Al Langstaff and Chuck Etter; clarinet, alto—Tony Scott; alto—Hal McKusick; tenors—John Andrews and Buddy Arnold; baritone—Gene Allen; French horns; Junior Collins and Charles King; drums—Billy Exiner; bass—Russ Saunders; guitar—Bob Lesher; piano—Thornhill.

Russ McIntyre and the Snowflakes handle the vocals. Arrangers are John Hefti, Gene Roland, and Bill Borden.

Billie Gets Month's Delay In Dope Trial

San Francisco—Billie Holiday got a month's delay in her narcotics trial here after pleading before Judge Albert C. Wollenberg that she would suffer serious financial loss if not permitted to fill a singing engagement in Chicago.

Miss Holiday was scheduled to go into the Music Bowl in Chicago April 15, but the Bowl has since folded and is not expected to reopen with a name jazz attraction.

Hazel Sues Cafe

Spokane, Wash.—A \$50,000 suit charging racial discrimination has been filed in U. S. court against two restaurant owners here by Hazel Scott and her husband, Rep. Adam Clayton Powell Jr. Suit charges that Miss Scott was refused service in a restaurant in nearby Pasco while she was on a concert tour. Restaurant is owned by Harry and Blanche Utz.

Wayne Varnum Dies

Bethesda, Md.—Wayne Varnum, 36, until recently head of the public relations firm of Wayne Varnum Associates and former publicity director of Columbia records, died in the National Naval Medical center here.

Down Beat covers the music news from coast to coast.

Longhair Columbia Sides Cut By Shaw

New York—Artie Shaw cut his first sides under his new two-year deal with Columbia records on March 11. Sides, made with a small studio outfit, were for the Masterworks label and included works by Debussy, Stravinsky, Shostakovich, Ravel, and Granados. Clarinetist also will cut pop sides with both small and large outfits.

He has done one-nite stands with the Denver and Rochester symphonies and the National Orchestral association and for the past month has been appearing on Monday night musicales on WQXR, local longhair station.

Plans are cooking for him to appear with symphony orchestras in England and Israel during May and June. He is scheduled to play with the Philadelphia pops orchestra on April 20.

JD Rejoins Band; Wife Recovering

Hollywood—Jimmy Dorsey rejoined his band in the east after hurrying out here to see his wife who was badly burned when the Dorsey home in North Hollywood was damaged by fire recently.

Mrs. Dorsey is in St. Joseph's hospital where she is recovering. Ben Murphy, Dorsey household aid, who carried the leader's wife to safety, was credited with saving her life.

The house was so badly damaged that it is practically uninhabitable. Dorsey said he was not yet certain whether it could be repaired and that it was not possible to estimate the loss except that it might run as high as \$50,000, including a valuable record library.

June Christy On The Cover

The interesting mirror photo of June Christy on the cover of this issue was made by John H. Lanway in Detroit when the Kenton band played a concert there late last year. Blonde June was selected as favorite band vocalist for the third straight year in the last *Down Beat* poll.

She and hubby Bob Cooper have been living in Hollywood since the Kenton crew folded, and June says she would like to do some recitals as a single.

New 'Beat' NYC Representative

New York—John S. Wilson has been appointed New York editorial representative for *Down Beat*, succeeding Jack Egan, who has returned to the publicity field and has opened offices in the Abbey hotel.

Wilson, best known as columnist on *PM* and later for the recently defunct *New York Star*, is a graduate of Wesleyan university in Middletown, Conn., and of the school of journalism at Columbia university.

He joined the *PM* staff originally in 1942, then went into the army, edited the weekly newspaper at Fort Dix for two years, served a year in the infantry in Germany, then was managing editor in Paris of *Overseas Woman*, a service mag, before returning to *PM*.

John S. Wilson (right)



Will This, Gulp, Be Bop's Successor?

New York—There is now something after be-bop: "critigoo" it is and was March 4 when over WCBS-TV some of the town's music scribes did to death three choruses of *Exactly Like You* under the guise of a jam session.

Saving away for dear life were Les Lieber of *This Week*, poing on a golden alto sax, *Billboard's* Bill Simon who murmured briefly into a clarinet, and Leonard Feather of *Modern Screen* who announced he had turned to celeste since that instrument distinguished a right hand.

The drumming was paraded by *Metronome's* George Simon, while the *Beat's* Mike Levin honked and tonked on piano.

The boys fussed for 30 minutes in rehearsal, setting a routine, and fighting out which was the easiest key to play in. Strange to say there were no quarrels about who was going to play the most choruses, the boys adopting an extremely modest attitude about displaying their talents.

Whispers of "play blues in B flat" and "whatnell are the changes." (Ed. Note: There are only five in *Exactly Like You*) were to be heard as well as some 11ths which sounded suspiciously like missed fifths. Hidden in the band were two CBS staff musicians on bass and trumpet to give "body and coherency" to what came out.

Musicians present were undecided about the jam session's general style, agreed that it was a cross between the worst music they ever had heard and a brass band trying to remember what it had heard Buddy Bolden say. The mess was labeled critigoo, and at least one staffer announced he would pit it against bop any day.

Payoff to the whole bash came when the band, lead by a four-bar Simon drum solo, fell with a sigh of relief into a straight old Dixie walkoff.

Just goes to show that there not only are times when the right hand doesn't know what the left is doing, but couldn't do it if it did.

—new

Individuals In Monk's Combo Show Promise

Chicago—With the guidance of disc jockey Al Benson, the Pershing hotel's Beige room brought the Thelonious Monk quintet and Jackie Paris' trio to the southside cellar March 4 for three weeks. Lonnie Simmons' band and singer Ethel Duncan were also in the show.

Pianist Monk, who, legend says, never left New York's Harlem before, had Lowell Lewis, trumpet; Freddy Douglas, alto; Michael Mattos, bass, and Jerry Smith, drums, in his unit. The average age of Monk's musicians is about 20, and only one—Mattos—had any sort of band experience to speak of. Mattos was with Snookum Russell.

Although they had rehearsed for two weeks before coming west, the unit as a band didn't do very much. Individually, they showed great promise, but the shadow of bop prophet Monk tended to eclipse everything else.

With guitarist-singer Paris were former Lester Young pianist Sadik Hakim, and ex-Buddy Rich bassist Red Mitchell.

Charlie Parker was scheduled to go into the Beige room March 28 for two weeks, to be followed by Charlie Ventura and Billy Eckstine April 2 for another two.

—pat

Victor Gets Off It To Push 45 RPMs

New York—Tipoff on the merchandising pressure Victor is putting behind its 45 RPM rapid-change records is the fact that, for the first time in its history, the company is allowing dealers 100 per cent returns until August 1. Despite the optimistic front company officials put up about the 45s, the firm apparently feels it will have to pull out all the stops to achieve a competitive position with Columbia's already well-established LPs.

Fact that published consumer reaction to date has been, in general, favorable to LP and unfavorable to 45 doesn't make Victor's outlook any brighter. Recent issue of the *Saturday Review of Literature's* *Recordings* supplement, for instance, carried a batch of letters giving readers' reactions to a Victor-written article explaining the merits of the 45s.

Every letter was anti-45 and pro-LP. An editor's note explained that they had tried to present a representative cross-section of letters received but that not a single pro-45 correspondent had been heard from to date.

Basis of most of the objections was the injection of a third speed and the fact that Victor's rapid-changer, no matter how fast, could not match Columbia's complete lack of interruption on LP.

McKinley Makes Sax, Trumpet Changes

New York—Deane Kincaide has moved over from his tenor chair with Ray McKinley to play baritone, replacing Leo Ballendyk. Ernie Perry has rejoined the band on tenor, and Dave Bowman and Bitay Mullins have been replaced in the trumpet section by Tony Prince and Bobby Styles.

Sonny Salad, clarinet and alto, left the band at the end of its Meadowbrook run. Ray also has started a new vocal group within the band composed of Vern and Jean Friley, Kincaide, and Dave Pittman.

Laine Turns Away Crowds At Winnipeg

Winnipeg, Manitoba—Frankie Laine sang to record crowds at the Peg's Don Carlos casino Feb. 18-24. The engagement was Laine's first in the Manitoba capital. Hundreds were turned away at each day's performance due to lack of space.

Maurice Jackson's all-girl band left on Feb. 15 for an eastern Canadian tour.

They will play Sudbury, North Bay, Toronto, Woodstock, Galt, Windsor, Oshawa, Hull, and points in Quebec, Nova Scotia, and New Brunswick. Elinore McNair, youngest girl to play first trumpet in St. Louis symphony, joined the Jackson band early last month.

—Fred Marshall

Down Beat covers the music news from coast to coast and is read around the world.

This Crosby Mixes 'Em A Bit



Hollywood—On a par with Bing's tribe in number, but offering more variety, are June and Bob Crosby's clan, shown here with their parents. Steven, 2, is on Mrs. Crosby's knee, while Cathy, 9, and Chris, 6, are in the center. Four-year-old Bob Jr., is on the right.

NYC Cafe Society Is Sold

New York—Barney Josephson, whose Cafe Society operation gave a start to many of today's big names in music during the past 10 years, stepped out of the night life scene when he sold his original Cafe Society on Sheridan square to Lou Lewis and Max Mansch early in March. Lewis and Mansch picked up Josephson's lease, which has five years to run, and plan to continue the spot along lines already established. Pianist Dorothy Donegan currently is featured.

Two Meatmen

Lewis is a meat wholesaler and former Long Island restaurateur. His partner in the meat business, Sam Stone, has been installed as Cafe Society's manager. Mansch operated the Maryland and Crown hotels here until about a year ago. None of them has been connected with night club operation before.

The new owners plan to put emphasis on the food department in an effort to build up dinner trade. If this succeeds, they may move the early show up to 8 p.m. for the dinner crowd. First show now

goes on at 9 p.m.

Josephson left a shoe business in Trenton, N. J., to open Cafe Society in December, 1938. Its boogie woogie and blues policy caught on quickly and in October, 1940, Josephson started a tonier uptown branch.

Both spots prospered during the war, but in 1947 Josephson's brother, Leon, became involved in a congressional investigation of Communist activity.

Barney never was implicated in any way with his brother's activities, but he was plagued by reverberations from them. His clubs were blacklisted by several metropolitan papers, and he was splattered by some of Westbrook Pegler's spleen.

By December, 1947, business at Cafe Society Uptown, which had turned to a Continental policy featuring French singer Lucienne Boyer, had fallen off so badly that Josephson closed the room. He subsequently leased it to Max Gordon and Herbert Jacoby who opened it as Le Directoire last spring. It folded, too, last fall. The place still is shuttered.

Who Came Up

Among those first brought to prominence at Cafe Society by Josephson were Lena Horne; Billie Holiday; Hazel Scott; the Golden Gate quartet; the boogie woogie trio of Meade Lux Lewis, Pete Johnson, and Albert Ammons; blues shouter Joe Turner; Art Tatum; Mary Lou Williams; Josh White, and comics Jack Gilford and Zero Mostel.

Josephson is going to Europe for a vacation. When he returns, he either will sell or lease the building which housed Cafe Society Uptown which he still owns.

Bailey, Local 767 President, Resigns

Hollywood—Edward Bailey, for 12 years president of Local 767, Negro musicians' union here, resigned recently because of poor health.

Bailey, who plays piano and organ, was one of the first Negroes to become a member of the AFM. His duties were taken over by vice president Leo McCoy Davis. A special election will be held April 12 to elect a successor to Davis.

Ah, The Orient

Chicago—A communique from Tokyo lists the following advance in our mechanical age:

A five-piece Japanese band, the New Nippon Rhythm Club, has introduced an electric Samisen or three-string Japanese banjo for the first time.

Bechet At Ryan's

New York—Sidney Bechet has taken a quartet into Jimmy Ryan's for an extended stay, replacing Cecil Scott. With Bechet are Russell Moore, trombone; Sam Price, piano, and Kansas Fields, drums. Blues shouter Chippie Hill holds over.

Tootled To Top, Buddy Stays There



New York—Four-time winner Buddy De Franco accepts his trophy as top clarinetist in *Down Beat's* 1948 band poll on the Mr. and Mrs. Music show on WMCA here. Bea Wain and Andre Baruch did the honors. Former Tommy Dorsey bandsman, Buddy is now with the George Shearing quartet, which was scheduled to go into Chicago's Blue Note April 18 for two weeks, opposite Pearl Bailey.

Pittsburgh Jocks No Squares—See!



Pittsburgh—One swift glance shows the mood of this town's disc jockeys, at least while promoting the sellout Woody Herman-King Cole concert at Syria Mosque. From left to right in the first row are Al Noble, KQV; Woody; Cole; Sid Dickler, WHOD, and Ralph Petty, WJAS. In the second row are Nick Lomakin, record shop owner; Mary Dee, WHOD; Jan Andree, WWSW, and Bettelou Purvis, WPGH. Third row: Hillary Bogden, WJAS; Art Pallan and Michael Marlowe, WWSW, and Bill Brandt, KDKA.

Indies Work On All-Speed Record Field

New York—Independent disc houses are spreading out rapidly into the longplaying and rapid-changing platter field. Tempo records has announced plans to cover all contingencies. Starting this month, its wax will be available on 78, 33½, and 45 RPM.

Mayfair is going into 33½ and is considering adding 45 to its line. Allegro also is lining up with the 33½ crowd. Discovery and Mercury already are turning out 33½s, while Capitol is concentrating on 45s.

Meanwhile, RCA-Victor, which will have the first of its 45s in the stores this month, has announced that its big spindle pop discs will sell for 65 cents plus tax and Red Seal for 95 cents plus tax.

Columbia has priced its seven-inch LP platters at 60 cents plus tax for pops and 90 cents plus tax for Masterworks.

Decca records has come up with a new twist on the LP gimmick. Decca's entry is a 10-inch vinylite disc which plays at 78 RPM but can hold five minutes of music. Extra time is gotten by using narrow grooves.

First pressing on the new disc is Ray Bolger's *Once in Love with Amy* and *Make a Miracle*. Platter sells for \$1.

Chubby Aglow With Truth And Love

Helpful Hilda Presents Poll Prize



New York—Top bassist Eddie Safranski, backed up by new boss Charlie Barnett, accepts his *Down Beat* all-star band plaque from Hilda Taylor at the Barnett band's recent opening at the Clique club. Former Stan Kenton sideman Safranski and the rest of the Barnett band are going into the Paramount theater here April 13 for one week. They just finished a week at the Howard theater in Washington, D. C.

By JOHN S. WILSON

New York—Chubby Jackson has loaded his new big bop band with a variety of gimmicks—bopple gum which he throws to the crowds, fright wigs, firecrackers which he threatens to light, recorded crowd noises which keep creeping in and out of his arrangements. But the basic ingredients of this crew, says Chubby, are "sincerity, truth, beauty, and love."

They seem to work, too, because the new outfit was brought into existence entirely on the cuff.

"This is no \$20,000 production," Chubby explains, his eyes beautiful with sincerity and truth. "Before we went into the Royal Roost here, not a cent was spent on this band. Oh, maybe five bucks here, ten bucks there so a guy could eat. Everybody was giving us arrangements, mom was working on the costumes, and nobody even asked how much they were making. It was just for love."

50-50 Split

To demonstrate his sincere approach, Chubby has formed the Happy Monster Publishing Co. which will publish all numbers created in the band and divvy the proceeds 50-50 among the writer and the rest of the orchestra.

With everybody sharing the loot, he figures love will continue to hover over his outfit. He's against dissension and unhealthiness.

To set the pace, he spends six days a week in a gym and has given up his bass to concentrate on comical and the solution of knotty problems.

"Everybody has to find his station," he says. "Now I've found my station. I'm a comic. I'm the idiot in front of the band. I've had my time playing bass. Now I've handed my bass on to the next man. It's this way because it's got to be. It's my station."

Kelly Second Bass

The inheritor of Chubby's bass is Tom Kelly. However, on the band's first record date for Columbia, Chubby used Curly Russell on bass.

The sides cut on this date were *Tiny's Blues* (written by Chubby's drummer, Tiny Kahn, and arranged by Al Cohn); *Father Knickerbocker* (written and arranged by Kahn); *All Wrong* (written by Chubby and arranged by his pianist, Gene DiNovi); and *Godchild* (written by George Wallington, arranged by Kahn).

If your *Down Beat* subscription expires with this issue, send your renewal today and avoid running the risk of missing a copy.

Watch It, Norm! Here Comes Guy

New York—Concert audiences, which have heard practically everything by now, will get the real end this spring—the Sweetest Music This Side of Heaven. Guy Lombardo is hitting the concert trail as part of his off-season string of one-niters, theaters, and locations.

Lombardo, who always has operated on the principle of producing music strictly for dancing, will be walking into a field which has been held heretofore by jazz outfits which specialized in no-dance music and crews such as Spike Jones, Sammy Kaye's, Horace Heidt's, and Phil Spitalny's, which incorporated entertainment gimmicks.

Lombardo figures that there are a lot of Lombardophiles around who never get a chance to see the band, and this is one way of reaching them.

Many times, the type of location Lombardo plays is too high priced for the average citizen. Since he doesn't play many theater dates, many Lombardo fans have to be satisfied with records. So, says Guy, we do concerts.

This venture ought to provide answers to two interesting questions:

- Will straight dance music satisfy a concert audience?
- What does a hall full of Lombardo fans look like?

Loew's Books Bands On Vaudeville Circuit

New York—Possibility of more theater dates for bands has been opened up by Loew's which is booking band packages for a newly activated vaudeville circuit.

Towns involved include Buffalo, N. Y.; Cleveland; Washington; Canton, Ohio, and Waterbury, Conn. Bands set so far are Sammy Kaye, Louis Prima, and Tommy Dorsey.

Down Beat covers the music news from coast to coast.

Miami Area Colored Policy Succeeds

Miami Beach—Colored entertainers are an established success in the Miami area. Jack Goldman, manager of the Clover club, said that Cab Calloway was the greatest act he ever had played. His presentation was acclaimed by both press and public during his Miami engagement. Goldman expects to play Pearl Bailey at an early date.

Club Monte Carlo, after being dark for a couple of weeks, reopens with Rose Murphy and the Hot Shots and a strong supporting show. "Good entertainers are good entertainers, regardless of color," according to Tony Lopez, Monte Carlo host.

"It is true that Bill Robinson did not prove to be the draw we had anticipated and Ella Fitzgerald had a tough spot to build up on attendance."

"After Ella, we tried a no name policy, and it simply didn't work. We closed the place until we were able to sign up Rose Murphy, who will be in indefinitely."

—Paul Wimbish

European Tour In Works For Benny

Hollywood — Benny Goodman's personal manager, Elliott Wexler, who remained in the east, was working on plans for a European tour.

If idea materializes, it will include solo appearances by BG with a chamber music group in London, though the entire band will make the trip.

The Goodman unit now includes a comedian, Herkie Styles, who joined in San Francisco, in addition to the dance team of Nicks & Taylor.

Mus Or Mort?

Sioux City, Iowa—The following ad ran in a recent issue of the *Sioux City Journal*:

Notice, musicians and undertakers:

1941 Buick, seven-passenger sedan. Like new appearance, mechanically good, just the automobile for a small profession. Only \$1,094.

Mastren With Downey

New York—Carmen Mastren's quartet is playing the Morton Downey show on NBC, Tuesdays, Thursdays, and Saturdays at 11:15 p.m. Quartet has Mastren, guitar; Jackie Russin, piano; Leo Kahn, violin, and George Wright, organist at the Paramount theater, organ and celeste.

Panorama Of Jazz

by J. Lee Anderson



● SLAVE DANCES OF Congo square, first legalized by the New Orleans Municipal council in October, 1817, "resolved that from the 1st of May to the 31st of August of each year, the slaves, provided with the written consent of their masters, be permitted to assemble Sundays on the Circus square for the purpose of dancing from 4 to 6½ o'clock P. M." This custom was at first merely a projection of African tribal dances and chants but had absorbed, by the time of its abandonment in the 1880s, many of the European dance forms, a Westernization which was helpful in breaking ground for the enormous change in the music of the Negro that followed the freeing of the slaves.

● THE UNION OF THE musical cultures of Europe and America with their more complex melodic and harmonic structures and the rhythmically rich native music of Africa was slow and painful. The Negro found himself now able to express his feelings through European instruments, but many of the earliest "bands" contented themselves with such "instruments" as cowbells, whistles, jugs, pieces of pipe, washboards, homemade violins, and one-string basses. These groups, sometimes called spasm bands, were crude and unorthodox at best but fulfilled their promises well. From this most humble beginning, jazz took shape, borrowing here and substituting there, but slowly developing into an intensely vigorous musical force.

● BY THE 1890s, the brass bands had come into existence. More advanced melodically and more refined in rhythm than any of the sporadic efforts which preceded them, they were not, however, a departure from any previous phases of development. Rather, the brass band was the first complete combination of all the musical influences, both foreign and domestic, with which the Negro had come in contact. At first, accepted by only a small segment of New Orleans society and frowned upon by practically everyone else, especially in the upper strata, this rough, often vulgar music held the hint of the revolt against tradition that was to follow. Jazz was on its way.

CHICAGO BAND BRIEFS

Apparently, A Couple Of Audiences Finally 'Sent

By PAT HARRIS

Chicago—Audiences in this town, in addition to being sparse, are not often noisily appreciative. Whether this is because nothing moves them, or has stirred them in so long that they've forgotten how to "let go," or that the listeners catch the apathy from the musicians themselves, we don't know. But two exceptions observed recently only emphasized the normal state. First was the reaction of the crowd at the Bee Hive when the visiting Rainy City jazz band played their *Tiger Rag*.

Had heard tales of the several thousand persons, at the St. Paul dances the band played just before it came to Chicago, who screamed and shouted wildly after the *Rag*. But the blasé Bee Hivers hadn't heard the story; didn't know the precedent. And they whistled and stomped, clapped, and called "more!" like nothing we have ever seen before.

Not Exactly Kids

The enthusiasm of the Seattle kids—who were hardly that, really, since most of them have at least one university degree, are married, have children, and are pursuing more settled careers than that of full-time professional musician—was contagious.

Their drive and beat put the audience completely in their control. What happened after they really started to break it up was as certain a reaction as any standard laboratory demonstration. After all, they had called their shots before, timed them to the second, and the sharp, critical, Chicagoans succumbed as expected.

A local group which gets the same sort of response, regularly, is a non-Dixie combo with another compelling beat. It's the jobbing group we mentioned before as headed by Stanley Mack, except that Henry Riggs is the leader. Riggs, former Bob Strong, Teddy Phillips, Tony Pastor, and Clyde Lucas drummer, has Mack on trumpet; Vic Val, tenor sax; Gene Dudd, accordion, and Knobby King, bass.

Their favorite spot is Pat's Tap, 12733 S. Western avenue, where they've played every Sunday from 3:30 to 7 p.m. for more than a year. The place is a normal-sized tavern, no dingier than most, and perhaps its only structural peculiarity is the extra steel beams down cellar supporting the tavern floor.

The dance space is theoretically about eight by eight feet in size and comfortably could serve three or four restrained couples. At one point last Sunday we counted 14—couples that is, and gave up counting dancers between tables, along the bar, and never even tried to estimate the number of persons just standing where they could, swaying with their bottles of beer.

Hang on Somewhere

It may sound uncomfortable, but you won't notice it. The band gets a swing that rocks the whole building, and bounces the floor until one begins to look for something to cling to when the place collapses. During one set they played their own extended versions of *St. Louis Blues*, *C-Jam*, *Ool Ya Koo*, and *What's New?*—a collection which of itself would be worth noting.

Hard to choose a favorite, or especially outstanding musician from the group, although Riggs and Dudd are the most consistently amazing. They're gone, man, and we suggest you go, too—even if the trip is halfway to Indiana.

New trio at the Randolph Square is no letdown from Leon Shash's group which has gone on the road with organist Ken Griffin. Jerry Shelton is the leader, and plays his always tasteful accordion and piano. Reid Baker plays bass, and Skeets McWilliams, guitar. McWilliams, a Jackson, Miss., boy who palled around with guitarist Mun-

dell Lowe back home, was with Ray Anthony's navy band for three years, and has worked around Chicago ever since.

Skeets is a great Django Reinhardt fan, and it shows. He gets the peculiarly Djangoish Continental whine—the only way we can describe it—and often shows a similar style in phrasing and accenting. A nice achievement not many guitarists are willing to work for.

To complete the backtracking on the last *Beat*, Eddie Wiggins now has Rudy Kerpays on piano, replacing Tut Soper. Word was that drummer Jimmy Kilcran might be back, too, with Wiggins at the Riviera.

Mel, Gypsy Here

Capitol lounge has the Mel Arvin trio with Gypsy Edwards. With pianist Arvin are Neil Black, bass, and Herb Erickson, guitar. Singer Lee Johnson is a holdover from the previous show, while Al Reese accompanies her on piano. Arvin and Gypsy played about two years straight at Minneapolis' Music Box before place burned down couple months ago.

Joe Burton three at Judd Knight's new spot on 63rd street, while clarinetist Rudy Ross, bassist Sy Nelson, and pianist Cully Reese play weekends at Root's Rendezvous, on Sheridan near Wilson.

Report from Rock Island, Ill., via the Cairo-ensconced Chet Roble three, is that the bop-mad river town has "more good musicians a square inch" than its fair quota. Some of them jobbing around there are bassist Ward Erwin, altoist Jack Scott, and pianist Keith Greco, and Dick Volts, local trumpeter, knocked the boys out.

Erwin, Greco, and drummer Jack Blair have a trio, as does Scott. Big thing in town are the Sunday afternoon jam sessions at Al Barnes' Horseshoe.

Hard for a group larger than a trio to get any sort of work in

College Gives 'Pres' Title Again



Chicago—Voted "President of the Tenor Saxists," by the Roosevelt college student body, Lester Young accepted plaque and plaudits at the annual Cherry Tree Chop ball given by the school. Joe Segal, left, president of Roosevelt's Jazz club, makes the "Pres" official, while prom queen Estelle Price stands by.

Chicago at all now, with the night-spot business at a standstill. Five-piece Hillard Brown band at the Silhouette for the last few weeks, however, with Johnny Lane's five following March 16. Art Gronwall back on piano with Lane.

Drummer Brown, still proud of the six months in 1944 when he subbed for an ailing Sonny Greer in Duke Ellington's band, has former Fletcher Henderson tenor Woodrow Key; onetime Red Allen bassist Benny Moten; Elmer Ewing, guitar, and ex-Tiny Bradshaw pianist James Robinson in his band.

Second John Schenck promotion this year was afternoon session March 20 at the Bee Hive with Isbell's Dixielanders and the Hive's Miff Mole band out to do some cutting. Trumpeter Lee Collins was to augment the Mole band for the affair. Hive added University of Chicago student Bill Price on trumpet for Fridays and Saturdays.

Trio at Music Box

Bob Carter (not the bassist) has a trio at the Music Box lounge on the southside. Duke Groner now at the "Q" club. . . DeLisa, in addition to four assorted dance acts, has Willard Garner singing ballads, Grant Jones the blues, and Tiny Bradshaw's band backing it all up.

King Kolax back at the Ritz

after a tour east. They left the spot last August and played the Astoria in Baltimore, Cotton club and Emerson's in Philadelphia during the half-year.

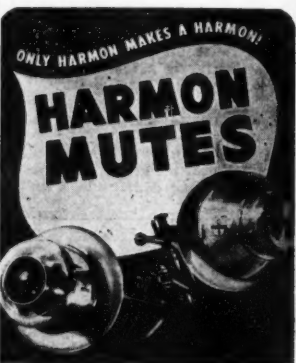
Lenny May Return

Lenny Herman set to return to the Congress hotel's Glass Hat May 2, replacing Jerry Glidden. Tony Martin to finish his two weeks at the Chicago theater March 31. Desi Arnaz follows Eddie Cantor's week at the Chicago on April 22. Dick Contino heads a Horace Heidt unit into the Oriental April 28 for three weeks.

Regal theater's two June shows are killers. They have Louis Jordan, Paula Watson, and the Will Mastin trio the week of June 3, while Woody Herman and Nellie Luther go into the southside house the 17th.

New Martin Guitarist

New York—Dave Martin has replaced guitarist Mundell Lowe with Barry Galbraith, former Thornhill guitarist. Lowe is forming a combo of his own.



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Ops Leery Of Big Names In Sudsville

Milwaukee—Music activity is settling down to a slower pace here, and many operators are going easy on booking big names. The Stage Door has booked the Les Boss trio, with Boss, accordion; Irv Ullenberg, bass, and Bob DeBlay, guitar. Trio is at the Door indefinitely.

Slack Forgotten

Jimmy Fazio decided to forget about bringing Freddie Slack into his Towne room. He has employed a rumba band and promises a complete change in policy soon.

Ray Simmons is quite a busy fellow—in addition to his stint at the Blue Dahlia every Monday, Tuesday, and Thursday with his trio consisting of Roy Bast, sax and vocals; Bill Reagles, bass, and Simmons, piano, accordion, he has a studio job at station WMAW during the day.

He also takes his full band into the Circus room of the Wisconsin hotel every Saturday, from which

RCA Seeks 8½% Breakage Cut

New York—Indicative of how tight things are getting in the record business is RCA-Victor's effort to get music publishers to agree to 8½ per cent breakage deductions on royalty checks.

Pubs have been collecting 1½ to 2 cents on every record pressed. Victor claims that instead of paying on 100 per cent of pressings, they should cough up for only 91½ per cent, figuring the other 8½ per cent are broken or returned, therefore unsold. Thus, the big squabble revolves around 8½ per cent of 2 cents.

At press time, no publisher had agreed to Victor's terms.

he broadcasts at 10 p.m.

Personnel Listed

Personnel has Simmons, piano, accordion; Bast, formerly with Eddy Howard, sax and vocals; Stu Childs, trumpet; Jimmy Hatzi, violin; Don Mombow, guitar; Claude Falencyk, bass, and Gene Juckem, drums.

Roc's Boys Boast Four Teleshows



Hollywood—Roc Hillman, guitarist with the original Dorsey Brothers' band, heads a unit which appears on four video shows, probably the record here. With Roc are trumpeter George Thow, also with the Dorseys; clarinetist Russ Klein; bassist Morty Corb, and pianist Bobby Hammack. They are on the Don Otis show Mondays, Bob McLaughlin show Tuesdays, the Tam, Dick, and Harry stint Wednesdays, and the Dick Haynes variety show on Thursdays.

The Mark Steger quartet alternates at the Dahlia on Wednesday, Friday, Saturday, and Sunday.... Leonard Gaye's band reopened at the Moonglow March 23.... Art Kassel possibly set for the Empire room at the Schroeder hotel.

—Shirley Klarner

STRICTLY AD LIB

by THE SQUARE

Jimmy Dorsey's new band goes into the Meadowbrook on April 17, following his current stand at the NYC Statler.... Ted Hallock, former Beat staffer, and his Phyllis are expecting a second child.... The Ray McKinleys dated the stork for about Easter, while the Billy Ushers (Pat Cameron) set an October date.... Bob Crosby switched from Decca to Columbia label.

Dick Nash will play lead trombone in the new Glen Gray band,

which will debut in mid-April.... Harry Prime was the singer on Tommy Dorsey's Victor platter, *Where Is the One?*, although Stu Foster is listed on the label.... Budd Johnson, tenor and arranger, has joined Machito, replacing Dexter Gordon.

Bill Lawrence, discovered on Arthur Godfrey's *Talent Scout* show and still singing with Arthur five mornings a week, has been signed by Victor and is getting that w.k. buildup.... Glenn Burrs, Beat publisher, will be a judge in the advertising contest conducted in connection with National Music Week, May 1-7.... Artie Shaw has signed with Columbia records.

The Virginia Wicks *Slackery*, which no longer represents the Carlos Castel clients, splits the new Bop City and Royal Roost accounts with Mike Hall and is publicizing Charlie Barnett, Connie Haines, Charlie Ventura, and Harry Belafonte.... Randy Brooks has organized a new 13-piecer and will be booked by Joe Glaser.... Buddy De Franco will cut with a full band for Capitol.

Eugene Thaler has moved into the Herbie Fields outfit on drums.... Bernie Comer, bass man who played trumpet with Freddie Slack, cut out.... Bob Wandet new Fields road manager.

Victor has combined its two monthly publications, *RCA Victor Record Review* and *In the Groove*, under the former title. Frank O'Donnell of the latter staff will edit and like Dave Dexter's *Capitol*, it will include features on artists not under contract to the sponsoring disc firm.... An organ and a mechanic will accompany Ethel Smith to London for her *Palladium* stint opening April 14.

FLASH: Benny Goodman has signed a booking contract with Joe Glaser for "an indefinite period.".... Charlie Fisk's band from Kansas City and thereabouts was booked by MCA into Roseland ballroom (NYC), its first eastern date.... Leo Salkin opened his own booking offices in Chicago on the same floor at 203 N. Wabash avenue occupied by the William Morris agency, where he was general manager until the first of the year. His space fronts the bank of elevators and he is considering a "main entrance" sign.

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Eras, Egos, Enthusiasms Clash And Merge In Chicago-Seattle Bash



Chicago—The careful appraisal given the Rainy City Jazz band of Seattle by Chicago Dixieland musicians and fans was matched only by the critical but appreciative attention the visitors displayed. Story on the Bee Hive bash

is on this page. First photo shows the Rainy City band, left to right: Jack Sheedy, Boots Houlahan, Lowell Richards, Gordon Greimes, and Dolph Bleiler. Pianist Barrie Vye and guitarist Dave Driver are hidden. Center picture is of

Darnell Howard, Natty Dominique, Lee Collins, Miff Mole, and Baby Dodds, in the usual order. Pianist Art Gronwall missing in this shot. Drummer Danny Alvin accompanied George Zack's meandering piano and singing on the right.

All In All, Quite A Fine Concert

Chicago—The latest thing in Dixieland jazz concerts here proved to be rather auspicious from a number of angles.

● It was the first John Schenck concert in nearly a year and the first such in longer than that which has come off practically without a hitch.

● It marked the Chicago debut of Seattle's spirited Rainy City Jazz band, well-heralded as another group on the order of Lu Watters' Yerba Buena outfit.

● It reintroduced trumpeter Natty Dominique, a little guy with a beautiful tone much like the late Mutt Carey's.

● It showed that another trumpeter, Lee Collins, a big guy with a sharp, clear, bell-like tone and Armstrong phrasing, can play about 101 per cent better than he does at the Victory club.

● It brought together a lot of other Chicago talent for an affair that was one of the best and most well-received concerts around here in some time.

Taken one at a time—The Rainy City band presented a curious amalgamation of styles that, when put together, sounded much more like the Kid Ory band of a couple of years ago, before the death of Carey. It's hardly fair

to judge any group after hearing only seven or eight numbers in person, but there are some interesting comparisons that might be drawn.

Rainy Personnel

The band was made up of Jack Sheedy, trombone; Dick (Boots) Houlahan, trumpet; Gordon Greimes, clarinet; Dolph Bleiler, drums; Barrie Vye, piano; Dave Driver, guitar, and Lowell Richards, bass.

Houlahan, who seems to live a lifetime on each note, has the Mutt Carey style and vibrato down wonderfully. And there is a distinct touch of Johnny Dodds in Greimes' clarinet. Sheedy, unfortunately, seemed to have more of Turk Murphy's approach which wouldn't have been bad except that it was Turk at some of his blattiest moments. There were times, though, when Sheedy did show the Ory touch for tailgate. At such times, he was excellent. But there were still others when he just plain didn't hit the right notes.

Rocking in Rhythm

The thing perhaps most reminiscent of Ory is the rhythm section, led by Vye, which can build up a roof-shaking, bottle-rattling rock. Vye's solo with rhythm on Aunt Hager's Blues, unfortunately missed by some of the audience because of the Bee Hive's peculiar acoustics, was a concert highlight.

The band played only two sets and at the end of the second, had

the audience cheering for more. The group, from what we heard, wasn't the best. At the end of set two, it apparently just had begun to get warmed up.

Occasionally through the first numbers, it sounded unbalanced—Greimes' clarinet weak, and Sheedy's trombone strong. With a couple more sets, things may have evened out. Once again, the Hive's acoustics, or lack of them, didn't help.

The band came to Chicago after

playing a week at the St. Paul Winter Carnival in St. Paul, Minn. During that week, in addition to other dates, the band played three dances, with an average of 5,000 attending each dance.

Playing New Orleans jazz for dances, rather than concerts, is one of the band's main objectives and is what it does six nights a week at a large nitery just outside Seattle. The band went back there, and Sheedy, the original tramist

(Modulate to Page 7)

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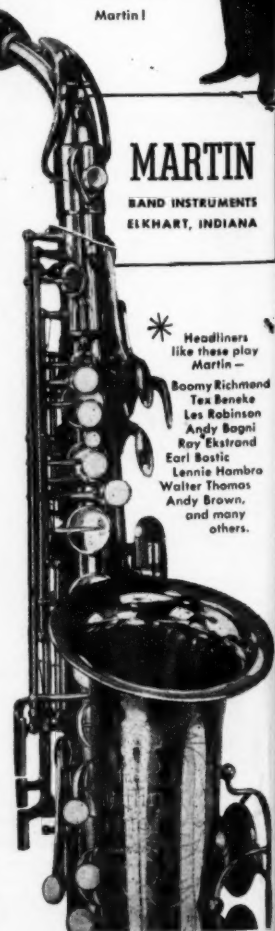
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All In All, Quite A Fine Concert

(Jumped from Page 6)

with the group who cut out later to play in San Francisco and returned only for the tour east, returned to S.F. to play with his own band.

Mutt Was Happy

The ghost of Mutt Carey must have been happy this Sunday. It had been about a decade since Natty Dominique had played trumpet regularly. Previous to that, he had made a number of collectors' records, primarily with Johnny Dodds and last was heard on a Decca New Orleans Jazz album with Jimmy Noone and trombonist Preston Jackson playing *New Orleans Hop Scop Blues/Keystone Blues* and with Dodds in the same album.

A few months ago Dominique started practicing and at the concert played beautifully, with the fluttery tone and sort of subdued drive of Carey. Between Houlihan and Dominique, Mutt was well-represented.

Natty was especially good on muted solos. On a couple of num-

bers in the last set, particularly *When I Grow Too Old to Dream*, his very quiet muted work brought complete silence over the whole house for the only time that afternoon.

There are a number of persons in Chicago and surrounding territory who swear by Lee Collins. And apparently, most of their enthusiasm stems from what Collins plays at the N. Clark street Victory club.

By Lee's own admission, his seven-day grind at the Victory is not particularly conducive to playing good jazz all the time.

But at the concert, Collins showed some of the technique and ideas that flash through only occasionally at the Victory. He was consistently tops through the entire concert and a little better than that on *Dippermouth*.

Added Attractions

And there was a lot of other talent—too much of it to comment on individually:

The Hive's house band, including Miff Mole, Baby Dodds, Art Gronwall, and Darnell Howard; Danny Alvin and trombonist Jimmy James; Jimmy and Mama Yancey, and still others.

It's unfair, maybe, just to brush

Buckner Forms Band A La Hamp

New York—Milt Buckner has formed a new big outfit along the lines of that of his ex-boss, Lionel Hampton. Buckner, pianist and vibist, broke in the crew at the Apollo in the middle of March and is set to record for MGM.

Band is made up predominantly of youngsters. It features a combo made up of Buckner; Billy Mitchell, ex-Millinder, tenor; Julius Watkins, French horn; Bernie Mackey, ex-Ink Spots, guitar; Bruce Lawrence, fresh out of Juilliard, bass, and Edward Grant, a young drummer from Detroit who had his own band there. Billy Shaw is handling the crew.

New Indie Wax

New York—A new independent disc label, Peak, has joined the wax race. New outfit has started out with four sides by Don Reid.

them off with only a mention, for they rounded out the program excellently.

But this has got to stop about now. —doc

LONDON LARGO

Methodist Headquarters To House Swing Concert

By DEREK BOULTON

London—For the first time in a long and distinguished history, London's Central hall, headquarters of all Methodist organizations in Great Britain, will become a center for a swing concert, with Ted Heath and ork the principal attraction. The event, scheduled at present time for March 4, will be staged by the Education and Action for Leisure organization, a scientific body formed to investigate adequate use of spare time.

Leader of the group, Dr. Carl Lawton, argues that true musical appreciation is incomplete without consideration for music of all forms.

The Central hall experiment is really a continuation of Dr. Lawton's work in connection with the *Music for All* club of wartime Cairo, where entertainment was provided by such widely separated artists as the Palestine symphony orchestra and visiting American jazzmen.

Farnon Postponed

The Bob Farnon radio series, announced exclusively in *Down Beat*, has been postponed until late August because Farnon will not finish working as scheduled on the film, *Maytime in Mayfair*, for which he is music director.

The Palladium is sold out completely for Danny Kaye's visit in April.

Britain's only bop band, the Tito Burns sextet, is working on a money making basis as a result of Harold Davison's excellent management.

Decca president Jack Kapp has appointed Wally Moody as English representative of the American Decca company. At present, American Decca is released here on the Brunswick label. E. A. Lewis, boss of English Decca, which controls

N.H. Music School Slate For August

Manchester, N. H.—The third annual Youth Music school will be held at the University of New Hampshire in Durham, Aug. 15-27, under the direction of Prof. Karl H. Bratton, head of the university's music department.

Last year, 225 high school students from New Hampshire and Atlantic seaboard states as far south as New Jersey, attended the school.

Uni Sprengling, 26-year-old concert violinist, has been chosen to represent New Hampshire in the district young artist contest scheduled at the New England Conservatory of Music in Boston on March 5.

—Guy Langley

the Brunswick label, says he knows nothing of the arrangement between Kapp and Moody.

Still Has Contract

He also said the agreement he has for American Decca to be released in Britain on Brunswick still has many years to run.

British band leader Teddy Foster has signed bop singer Marie Benson. Marie, an Australian, joined the USO during the war and sang with an American army service band.

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MOVIE MUSIC

'Kiss In The Dark' Gives Unstereotyped Tune Slant

By CHARLES EMGE

Hollywood—Since the advent of sound pictures, movie makers have stuck mainly to three formulas in using music in pictures—the film musical, which is simply the musical comedy form of stage production transferred to film and is usually pretty dull even with an all-star cast plus Technicolor; the "life story" of some "famous composer," which permits introduction of symphonic music; the straight film drama with the action enhanced (maybe) by a "specially composed score."

Some of the men who do the latter type of work here are very good, but they know they are not composing music for posterity and that any music good enough to attract attention on its own merit would distract from the picture itself.

We like to report departures from these time-worn patterns, and we caught one in *A Kiss in the Dark*.

A concert pianist (David Niven) has spent so much of his life studying, practicing, and playing the music of the masters that he never had time to learn about things which, this movie is ready to admit, might be equally and even more important.

Eye Opener

Jane Wyman, a model who appears in shorts during the greater part of the picture, helps to open his eyes.

It's all presented in a light, unpretentious vein with no efforts to prove anything. The concert selections (recorded for Niven by Ray Turner) are neatly and even amusingly inserted into the picture so that neither suffers, in our opinion.

The Victor Herbert song that supplied the title, is, of course, used by Max Steiner in his underscore, one thing in the picture that gets a bit sticky at times.

Mark Warrow was signed as music director on *Not Wanted*, a semidocumentary dealing with the problems of the unwed mother, being produced by Anson Bond and Ida Lupino (she will not appear in it).

The pact also included the rights for scoring purposes to Raymond Scott's *Blue Velvet Waltz*, Harry Revel's *Jet* music from his *Perfume Set to Music* album and George Greely's *Gone Away Blues*.

Special Training

The Fisher Conservatory of Music, established recently in Hollywood, will put special emphasis on training musicians for film studio work. Among the top names on the faculty are those of Emil Newman, Goldwyn music director; Hugo Friedhofer (scorer for *Joan of Arc*), and Si Zentner (trombone), who played trombone with

Harry James and Jimmy Dorsey before coming to Hollywood.

Clarence (Sleepy Time Down South) Muse, actor-singer-song writer who was virtually in retirement, is set for a good role in the next Bing Crosby starrer, *Riding High*.

Duke Ellington turned out a short for Will Cowan at Universal-International before heading east on a series of one-niters.

MCA-Television Agreement Seen

Hollywood—An agreement between MCA and KLAC-TV was ready for signing at this deadline under which the television will have exclusive rights to local release of shows in the making by MCA's video department.

The KLAC deal was the first major move by the booking firm in the TV field. It was understood the accent will be on live shows, which would be kinescoped for re-

Big BG Photo For Constant Caen



San Francisco—Ed Neilson, left, new Capitol records head here, ran out and got the biggest Goodman picture in the Fairmont hotel record shop, just so Benjie could autograph it for the most avid BG fan in northern California—newspaper columnist and former *Beat* scribe, Herb Caen, right. Caen got his memento at a party Cap gave for Benny just before a recent concert.

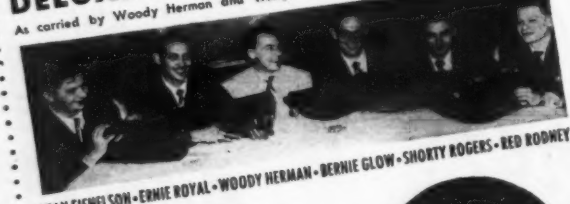
lease in the east.

KLAC-TV is expected to become the property of Warner Brothers pictures as soon as FCC gives permission for the sale.

Down Beat covers the music news from coast to coast and is read around the world.

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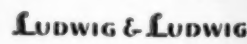
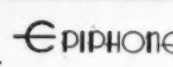
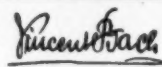
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Jordan Jumps— Out Of Nitery

Hollywood — The Louis Jordan unit was pulled out of the new Empire room after a one-week stand when an advertising campaign promised by the operators failed to materialize, according to Berle Adams, Jordan's manager.

Jordan's deal called for the money taken in on door admissions and a share in the bar business. The Jordan take at the end of the first week was around \$2,600, said Adams, adding, "We just don't work for that kind of money."

Said Gene Norman, disc jockey and impresario who guides Empire room affairs:

"Jordan laid an egg. We could sue him for breach of contract but

won't go to the trouble."

The Slim Gaillard trio and the Roy Milton ork took over with departure of Jordan, who headed out on tour with a unit that included his Tympany Seven (formerly the Tympany Five) and Paula (Little Bird) Watson.

Norman said that he had Charlie Ventura signed to open April 19.

It generally was believed here that all Empire room attractions had taken the assignment on pretty much the same deal that Jordan had. This Norman denied. He stated that Ellington and Billy Eckstine had held out for and received healthy guarantees.

Square Dancing Gets Boost From Fio Rito

Hollywood — Revival of square dancing received another push as Ted Fio Rito, currently holding the stand at the Prom Terrace in the

Lee Young Forms Cotton Club Band

Hollywood — Drummer Lee Young, brother of tenor man Lester, was organizing a 15-piece band here as this issue went to press which was to follow Count Basie at the Cotton Club on March 15.

Op Harold Stanley referred to the Young group as a "house band" and indicated that he planned to put emphasis on floor shows at present.

Beverly Hills hotel, instituted a full program of square dances Friday nights at the swank spot.

Red Varner, band guitarist and violinist, is doing the hoedown fiddling. Red, who learned the traditional tunes from his father, onetime champion hoedown fiddler, wrote the parts from which pianist Fio Rito and the bass man work.

THE HOLLYWOOD BEAT

Coast Man Puts New Life Into Band Booking Scene

By HAL HOLLY

Hollywood — A new kick was injected into the music business here as Herman Hines, pet food manufacturer, joined the Ted Lesser agency and took over operation of the firm's band booking department. Hines, a onetime musician who never lost his love for music, has been making a hobby of it for years.

It is possible that at one time or another almost every top-rank musician in the U.S. has taken part in his informal sessions, for which he built a sound-proof playhouse adjacent to his North Holly-

wood home.

The association of Hines with the Lesser agency was launched with a unique showcasing of their talent roster, a Sunday afternoon session in which a string of combos ranging from cocktail crews to pop outfits played for prospective buyers, friends, and fans.

Among the many top attractions shown on the occasion were the Ted Vesely unit, one of the best Dixieland outfits in this territory, and a new combo headed by drummer Jimmy Pratt which contained three members of the last Stan Kenton band (Art Pepper, alto; Bob Cooper, tenor, and Buddy Childers, trumpet). There was also a flock of strong singles, headlined by pianist Wini Beatty.

With the union's okay, Hines recorded the entire event on his tape recorder for future reference.

CASING THE KEY SPOTS: Palladium has Gene Krupa set to follow Benny Goodman April 5, with Les Brown coming in May 3. . . . Del Courtney band backs Rudy Vallee's stand as a single at the Ambassador's Coconut Grove starting March 29. . . . Jan Garber still held over at the Biltmore Bowl and probably set for months to come.

Tommy Dorsey flew into town briefly for confabs concerning his Casino Gardens, decided to bring Harry James, who closes April 3, back June 3 to inaugurate return to six-night-a-week policy at the beach dancery. . . . Nearby Aragon, continuing with Joe La Pore's local crew, has no plans for return to names. . . . Billy Berg was searching for followups to Illinois Jacquet and Erroll Garner. . . . Helen Forrest was signed for the Oasis starting March 29, backed by the Three Dons who follow the Freddie Slack trio.

Notings Today

Despite inroads of modernists and their followings, Red Nichols (the "Five Pennies" now consist of Joe Rushton, bass sax; Bob Hammack, piano; King Jackson, trombone; Matty Matlock, clarinet, and Rollic Culver, drums) continues to sit solidly—and blow solidly—at the Hangover club.

Dixieland cats congregate in profitable numbers to be enthralled by Red's nostalgic playing of old tunes.

Like Clockwork

Poentello, Idaho—Not a missed Saturday in seven years is the record Joe Ortega has set at Moose lodge 387 here. With Ortega are Martin Peck, clarinet and sax; David Smith, piano, and Dick Skidmore, alto. Band's contract at the lodge runs until 1950.

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Well-Noted Three Seven For Two



Chicago—Max Miller, with Buddy Nichols, bass, and Earl Backus, guitar, have added four men for their two weeks at the Blue Note with Mel Torme, but will return to the Hi-Note April 11 as a trio.

THE HOT BOX

Walter Melrose Couldn't Take That Quiet Anymore

By GEORGE HOEFER

Chicago—Walter Melrose is back in the music publishing business with an Earl Hines' original that is a sure winner. The tune is *Lazy Mornin'*, a slow rhythm theme, and those who have heard it acclaim it a great melody. Fatha' Hines and his swingtet recorded *Mornin'* for MCM along with *Keyboard Kapers*, another Hines original, both sides featuring more piano than Earl has played in a long time.

Jazz history is to a large extent tied up with the activities of the old Melrose Music Corp. During the 1920s and 1930s, the company was owned and operated by the Melrose brothers, Walter, Lester, and the late Frank, the latter being the well-known jazz pianist.



George

The catalogue finally was sold to a New York firm about 1940. Lester continued in the business as a recording supervisor and talent scout, while Walter retired to a quiet life on an Arizona ranch. Possibly memories of introducing jazz compositions by such titans as Jelly Roll Morton, King Oliver, Louis Armstrong, and Fletcher Henderson were too exciting to permit a quiet life, for Walter is back on Chicago's Randolph street.

A list of Melrose tunes and orchestrations reads like a repertoire of jazz classics. Included are such titles as *High Society*, *That's A Plenty*, *St. Louis Blues*, *Beale Street Blues*, *Boogie Woogie*, *Doctor Jazz*, *Sugar Foot Stomp*, and *King Porter Stomp*.

Recalls Memories

Sitting with Walter and talking about jazz is almost like conversing with the now-departed greats of jazz like Morton, Oliver, and Johnny Dodds. Recording dates, dance jobs, tunes, and all the other little incidents pertaining to jazz

history can be discussed authentically with Walter.

One afternoon in 1923 Joe Oliver and young Louis Armstrong were in the Melrose office discussing the orchestration of *Dippermouth Blues* and the possibilities of a new Oliver number called *Weather Bird Rag*. Jelly Roll Morton just up from New Orleans, dashed into the office, took one look at the assemblage, and said, "Well if it isn't King Oliver; King, huh? Man, I'm the king, the king of 'em all." Oliver, always modest, just smiled and replied, "Oh, I'm doin' all right."

Melrose recalled that the New Orleans Rhythm Kings, who recorded on Gennett, proved to be the best song pluggers of any band that played Melrose tunes. The band was playing a short engagement at Chicago's Merry Garden ballroom just before it went to Richmond, Ind., to record. The men decided to use Jelly Roll on piano for the waxing date, and he was asked to come up to the Merry Garden one afternoon for rehearsals.

Leon Rappolo had been using a clarinet strain in his solos that they all liked, and it went well with a cornet improvisation Paul Mares played. They needed a middle part to tie the two strains together and complete a new composition.

It Comes Out Milneberg

Walter asked Jelly if he could fill it in. Jelly said, "Sure," and sat down at the piano. Ten minutes later they had a new tune that the New Orleans boys told Walter to call *Milneberg Joys* after the section in the Crescent city called Milneberg.

Melrose wrote it down as it sounded to him, and the tune went down in history under that title. It turned out to be one of Walter's

Belgium Hot Club Holds 7th Contest

Liege, Belgium—The seventh jazz contest set up by the Hot Club of Belgium in Brussels was fought out by seven combos and one big band.

Among the combo section, the winners were the French outfit of Claude Bolling and the Belgian crew of the Hot Club of Courtrai, the first one playing a kind of modernized New Orleans music and the other one bop.

Many musicians played one-niters in addition to the contests. Among those playing were Billy De Smet, piano; René Thomas, guitar; Jacques Pelzer, alto, a member of the Bob Shots combo who recently played a jam session in Brussels with guitarist Django Reinhardt; Hubert Rostaing, clarinet and alto; Toots Thielemans, guitar; Herman Sandy, trumpet, and Jacques Sells, tenor.

Two other men from the Bob Shots—Bobby Jaspas, tenor and clarinet, and Sadi, singer and vibraphonist—now playing with a little band for the USF in Frankfurt, Germany.

—Jacques Bernimolín

Armstrong Due Back At Note For A Week

Chicago—Louis Armstrong returns to the Blue Note here April 11 for a week, following the current Mel Torme-Max Miller show, filling the first of three weeks left open when the scheduled appearance of *Jazz at the Philharmonic* and singer Ella Fitzgerald was canceled.

Pearl Bailey and the George Shearing unit were expected to play the spot the second two weeks. Dizzy Gillespie's band opens May 2 for two weeks.

biggest numbers as well as a jazz standard.

Many times the question has arisen as to whether *Muskrat Ramble* or *Muskat Ramble* is correct. Melrose says the tune was called *Muskrat Ramble* by its composer Kid Ory, after the muskrats around New Orleans.

Later on some genteel song plugger changed it to *Muskat* because the lowly muskrat had lost face in and around New Orleans, and the plugger felt the number wouldn't go under its original title. The tune definitely is *Muskrat*.

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Bop Harmony A Contribution Of Jimmy Jones

By Sharon A. Pease

Chicago—We have chosen Jimmy Jones, who received third place in the piano division of *Down Beat's* 1948 band poll, for another repeat column. Jones currently is associated with vocalist Sarah Vaughan, and his brilliant accompaniments have contributed much to her success.

When his initial column appeared, Jan. 1, 1944, we cited, as the outstanding characteristic of Jimmy's style, his unusual ability to apply harmonic inventions, extensions and substitutions cleverly. This talent proved to be a great asset when, later that year, he went to New York and began working on 52nd Street.

Bop Beginning

There is a new phase of American music, later to become known as bop, was in its embryonic stage. Charlie Parker, Lester Young, and Dizzy Gillespie, and other soloists, credited with the early development of the style, realized their melodic creations would be enhanced by changes in the usual harmonic structure and chordal sequence.

Harmonic alterations of basic sequential patterns were the pianists' most important contribution to the development of bop. Among the early contributors were Jimmy Jones, Tadd Dameron, Al Haig, Thelonious Monk, and Bud Powell. Here is Jimmy's biographical sketch:

Born in Memphis, Tenn., 30 years ago and moved to Chicago when 2. . . . Parents were both musical. His father was a choir director and his mother played piano. . . . Began playing guitar when 13 and accompanied a vocal trio formed with neighborhood friends. . . . Group worked jobs at the Chicago World's Fair, A Century of Progress, and a series of radio programs. . . . Through playing guitar, Jimmy became interested in harmony and began experimenting at the family piano. . . . This led to serious study and experimentation with dance styling. . . . Duke Ellington, Art Tatum, and Teddy Wilson were the chief early influences. . . . Began jobbing with local bands while a pupil at Englewood high school. . . . Attended Kentucky State college for three years and played with the Kentucky State Collegians. . . . Also scored many of their arrangements. . . . Joined Stuff Smith in 1943 and later went with him to New York. . . . Worked with groups headed by Don Byas, Trummy Young, J. C. Heard, and others. . . . Because of his ability to adapt his playing to any style group, his services were in constant demand for recording sessions, and he worked many dates, both as a sideman and leader. . . . Outstanding among his recorded works are the 52nd Street album (Victor), an album of piano solos (Wax), a series of band sides (HRS), on which Jimmy, as leader, used Ellington men and the numerous accompaniments he has done with Sarah Vaughan.

As previously mentioned, one of the phases in the development of bop has been the harmonic alterations of standard forms. For example, the traditional 12-measure blues, in its purest form (key of



Jimmy Jones

C), has tonic harmony (C chord) in measures one, two, three, four, seven, eight, 11, and 12; subdominant (F chord) in measures five and six, and dominant (G seventh chord) in measures nine and 10.

Section A of Jimmy's example is one of the chordal backgrounds used in bop versions of the 12-measure blues. The accompaniment chords of this chorus may be used in various voicings and with any suitable rhythmic pattern. Jimmy, having very flexible hands, often uses wide open full harmony voicing. However, he has purposely arranged the background chords to be within easy reach for smaller hands.

The harmonic analysis of chorus A reveals consistent, systematic substitutions evolved principally from extensions and chromatic al-

With A Hoot And A Howl, JATP Kicks Off Another

New York—Against a background of hoots and howls from the hoodlum section (a comparatively recent innovation in staid Carnegie hall), *Jazz at the Philharmonic* launched another coast-to-coast tour before an almost capacity house. Featuring Coleman Hawkins, Hank Jones, Fats Navarro, Shelly Manne, Ray Brown, Flip Phillips, Charlie Parker, Ella Fitzgerald, Machito, Tommy Turk, and Sonny Criss, the show gave the audience a good run for its money.

The noisy element, much in the minority, would not be tolerated in the presentation houses that run name bands for pop prices a few blocks south. Nor would it last long if it created such disturbances in any of the regular ballrooms that feature dance band and jazz attractions. But at Carnegie, the sacred domicile of the best in music, this group is allowed to shout and act like husky-voiced school kids being encouraged to show off.

They Just Go Ahead

The usherettes, attractive but frail, are helpless, and the special iterations of the basic harmony. The satisfying resolutions are derived through chromatic movement and progressions through the cycle of fifths.

Interesting Chords

An interesting chord sequence (relatively new in popular music) is the scale harmonization that occurs in measures seven and eight. (First degree major seventh, C maj. seventh; second degree minor seventh, D min. seventh; third degree minor seventh, E min. seventh.) The descending melody that follows (measures eight, nine, 10 and 11) has the same harmony in reverse order with some chromatic insertions.

These sections are a positive cue that voicing (line up of notes) is as important to the refreshing distinctive bop "coloring" as is the harmonic modification.

Section B is a solo derived from the harmonic inventions of section A. The melody forms an important part of the chordal pattern and completes the desired effects of extended harmony. Jimmy has a gift for melodic values and logical balance—measures seven to 11 are a superb simplified illustration of the true bop idiom. The entire example reflects the excellent taste that has been a constant characteristic of his work. Jimmy is versatile and equally proficient in all modern styles.

(Ed. Note: Send questions to Sharon A. Pease, Suite 715, Lyon & Healy building, Chicago, 4, Ill.)

private police on duty make no effort to interfere, even during intermission, when the exhibitionists are at their lowest.

Of course, there was genuine applause, cheers, and whistles. Phillips, as usual, seemed to reap most of this for his tenor efforts. Trombonist Turk, a threat to the laurels of Kai Winding and Bill Harris, clicked solidly.

The other instrumentalists all rated strong hands, and Manne, long deprived of a solo spot, finally came through, in answer to the demands of the second tier, as though he were auditioning to get off the USS Greeley, his wartime bandstand.

Ella Fitzgerald registered as the show stopper she always is. Backed by husband Brown, Jones, and Manne, she obliged with two sets of tunes. Only distraction was the use of two mikes on the bass, bringing it out too strong.

Machito and his Afro-Cuban bop band doubled from the Clique but only for the Carnegie concert.

Granz Raises Average

Norman Granz did a better-than-usual job of staging the show, beginning almost on schedule (a remarkable feat for a midnight concert), with the attractions presenting their numbers in rapid succession, to make up a well-knit program.

Granz is a far cry from the most dynamic master of ceremonies on Broadway, but he did a competent job of telling the folks who was on (though most of them knew) and kept his announcements brief.

—jag

Curtis Band To End Two-Year Contract

Pittsburgh—Hal Curtis, at the Carlton club in nearby Ambridge, will complete his two-year contract there May 7. Former Teddy Powell and Isham Jones clarinetist Danny Thomas does most of the arranging for the unit.

Curtis and Henry Costanza play trumpets; Henry Palin, trombone; Thomas, alto, tenor, baritone, and clarinetist; Bill Flowers, drums; John Kuniewicz, bass, and George Lovy, piano. Paul Andrews handles the ballads, while Palin sings the novelty vocals.

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Kaycee Calls For More Of Kaycee Music

Kansas City—After 3½ hours of continuous music and entertainment, the audience still wanted more at the *Cavalcade of Kaycee Music* show staged last month in Municipal auditorium, featuring top K. C. artists.

The 26 different acts presented music from dance tunes and ballads to jazz. The audience selected Jimmie Keith's ork as its favorite. His group virtually is unheard of except for the backing it gives Myra Taylor on her Mercury discs. Keith's ork proved to be a show stopper with his instrumentals and his five-part harmony vocal arrangements. The Five Scamps, who along with Keith have been doing a lot of talking with Art Satterlee of Columbia records, won as the best combo.

After seven months at the College inn, Keith's ork, along with Evelyn Twyne and Eddie Dillard, will move out into the county to the Half a Hill tavern.

Francis M. Spencer brought in Buddy Johnson's ork and the Ink Spots March 20 at the auditorium. . . . Ray McKinley came

New Tristano Group

New York—Lennie Tristano had a small group at the Clique club, before spot discontinued music, with Warren Marsh, tenor; Lee Konitz, ex-Thornhill, alto; Billy Bauer, guitar; Howard Granowsky, drums, and Arnold Fishkind, bass.

Ben In Scranton

Scranton, Pa.—Immediately following his departure from brother Charlie's band at the Royal Roost, Ben Ventura organized his own band. Group played a series of sessions in Brooklyn and then opened at the Hotel George in Scranton where it currently is appearing.

into the Pla-Mor March 26 for one night. . . . Eddy's new lounge has proved to be the greatest spot in town and will continue to use Ray Morton's ork for at least another month. . . . Bill Babbitt brought in Charlie Ventura March 24 for a dance and show at the auditorium.

Wella Gallez has been re-signed for a 12-week stint at Stubb's Gillham Plaza. . . . Richard Dickert, Charlie's personal friend, has renamed his tavern Ventura's inn and is featuring Ventura recordings exclusively 16 hours a day.

—Joe Zammar

(Advertisements)

BG Boys Make Switch to Vega



Los Angeles—George Monte and Milt Bernhart cut a "V" for VEGA with their POWER MODELS when they convinced Eddie Bert that he, too, should make the switch to VEGA. The three contribute some solid listening on BG's latest for Capitol, "Varsity Drag" backed with "Maids of Cadiz." Write to The Vega Co., 153 Columbus Avenue, Boston 16, Massachusetts, today for your copy of "The Power Trombone."

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SWINGIN' THE GOLDEN GATE

Dizzy Proves He's Tops In Showmanship Ability

By RALPH J. GLEASON

San Francisco—Dizzy Gillespie left the Bay area after a three-hour presentation which from the opening *Emanon* to the closing *Oopapada*, was one of the greatest evening's performances we've ever attended. From a musical standpoint, it's hard to conceive of a better concert, and from the standpoint of showmanship, it's even more difficult.

Aside from his superiority as a musician, he's one of the best of scene-stealer-band-leader-dancer-musical satirists.



Ralph

It played Gillespie standards such as *Ool-Ya-Koo*, *Manteca*, *Cool Breeze*, *Minor Walk*, *One-Bass Hit*, *Swedish Suite*, and *Say Eh*. Joe Carroll and Dizzy had the audience limp. Sam Herd, Diz' fine young trombonist, even sang *The Blues* (to the tune of *Hand Fulla Gimme*), and Johnny Hartman had the gals swooning with his ballads.

Handing Out Praise

Special praise must be earmarked for Al McKibbin's fine bass work and excellent performances by altoists Ernie Henry and John Brown and the new tenor, Bill Evans, both singly and as a team.

And a special batch of praise should be given Teddy Stewart. On number after number, his drive accounted for much of the excitement of the band, and his taste made

Ventura Dance

Chicago—Charlie Ventura's band will play a dance at the Pershing ballroom here April 10, under the sponsorship of disc jockey Al Benson. Benson also has Lionel Hampton at the same spot April 27.

him one of the most musical drummers we've ever heard.

The week that Louis Armstrong's picture was on the cover of umpteen million copies of *Time* he played a one-niter in Oakland to a crowd of some 900. The date had been booked weeks ahead. How was this possible? It would seem that, with such a publicity break to work with, any six-wheeled idiot wouldn't have any trouble filling the nearest large barn with, at least, curiosity seekers.

What happened was simple enough. Nobody knew he was playing. Except for a few posters in the Fillmore and Seventh street sections and a couple of plugs on a local station, the promoters of the dance didn't publicize Louis' appearance one little bit.

It Could Have Drawn

By spending \$300 or \$400 on publicity and ballyhooing the tie-in with *Time*, the promoters easily should have drawn a crowd of 3,000-4,000.

The slow advance sale was the tipoff on the Benny Goodman concerts here in February. BG drew only fair crowds, and the reaction to his concerts was far from cordial. To top or not to top seems to be his trouble and even the non-bopsters seem to have felt that he

New Iowa Band To Play Without Drum

Iowa City—Band leader Larry Barrett is back on campus after jobbing around Arizona the last few months. And he has organized a new band to bolster the sagging music business in and around Iowa City.

Band has a new semibop book featuring 15 arrangements and an odd instrumentation—Barrett on trumpet backed by a baritone sax, three trombones, piano, bass, and guitar. No drums.

With this outfit in mind, his arrangements are such that the band has remarkable balance, sounds full and round like a band with a much larger instrumentation.

Personnel is expected to run like this: trombones—Tom Richards, Shipton Jerry, and Lee Griesom; baritone and alto, Tommy Thompson; trumpet—Barrett; guitar—Bob Sennish; bass—R. L. Drollinger; piano—Dick Haddy.

Banker Leo Cortimiglia and Dr. Russell Meyers both are continuing to take their weekly holiday in the form of jazz concerts at the two pianos in the River room of the Iowa union. . . . Ginny Williamson currently playing intermittently at the Melody Mill. . . . Bill Meardon says he plans to junk his big band after one more year. Taxes too much, explains Bill. . . . Local Legion club and Am-Vets featuring various campus bands on week-ends.

—Drake Mabry

should do one or the other.

Babs Gonzales, with his Three Bips and a Bop, opened at the Say When March 2 for a four-week run. So far, they seem to be too hip for this town and certainly for that spot.

BAY AREA FOG—Billy Eckstine closed a terrific two weeks at Ciro's the end of February. Billy then did a batch of one-niters for the Sepennaires (the bookers, not the act) in Oakland, San Jose, Napa, Stockton, and Sacramento before returning to L.A. Ernie Lewis had the band for some of these dates, using most of the better Bay area musicians.

Joyce Bryant and the Sepennaires (the act, not the bookers) opened at Ciro's after a long run at the Irish. Also on the same bill is the Eastmen trio, who've been rather successful in these parts though not in this sort of spot before. . . . Billie Holiday did one-niters all over Northern California early in March. . . . Al Wallace moved his band from the House of Harris to the Lakeview Terrace of the Lake Merritt hotel and added Shirley Claire on vocals.

Art Tatum and Jack McVea played a one-niter in Frisco March 5. . . . Bob Evans replaced Joe Tenner as manager of Cafe Society Uptown with most of the latter's plans for name talent going by the board. Only spot now actively interested in such bookings is the Barbary Coast, where Sid Wolfe is planning dates for Nat Cole, Count Basie, and practically everybody else. . . . Lena Horne opens April 12 at the Fairmont hotel for four weeks.

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COMBO JAZZ

Charlie Ventura

Stop n' Go
Pina Colada

Now that Cholly is a big gun from RCA-Victor, National apparently is cleaning the files with the result that this coupling has been made up from two miles-apart sessions. *Stop* is from an old one with a personnel that Ventura had only momentarily, perhaps only for this particular session, but it was a potent one.

Bill De Arango opens the medium fast hop blues on guitar to be followed by two 12s for Charlie Shavers who plays a good one to start with but gets a mite too enthusiastic towards the end. The trombone is unidentified, but it's unmistakably Bill Harris.

After Ventura's chorus and some ensemble riffing, half the band grinds to a halt momentarily, but the word gets around that more tenor is coming up and so they pick it up as gracefully as possible and continue until Charlie says, "Now." It's a minor flaw, however, and most of the balance of the side is good—particularly the tremendous beat of Dave Tough who even can get through a shallow recording job.

Colada is Roy Kral Afro-Cubana of a more contemporary nature with his and Jackie Cain's vocal bopping in the opener. There's some nice altoing, possibly Boots Mussulli's, and wonderful trombone by Benny Green. (National 9066.)

Metronome All-Stars

Overtime
Victory Ball

Last year's all-star bash to present *Metronome's* poll winners on Capitol wax produced a big band side (*Riff*), underrated, incidentally, at three notes, that had a slight edge over its companion small group side. This year the reverse is true and for a fairly obvious reason, since instead of being able to use an organized group like Kenton's, it was again necessary to build the band from the material at hand.

And even though the men are among the finest in jazz, it is and always has been impossible to get the right sound out of the variegated personnel that eventually winds up at these sessions. Nevertheless, *Overtime*, the Pete Rugolo bop jumper, is performed with fair

precision even at a fast clip, and the solos that come mostly in 16-bar packages are for the most part representative and well worth listening to.

After the opening ensemble, there is good Charlie Parker alto in spite of an unco-operative background in spots, fine J. J. Johnson tram and Buddy De Franco clarinet. Follows next Lennie Tristano on piano, some brief Eddie Safran-ski bass and Shelly Manne drums which could have been eliminated and a fair Charlie Ventura tenor and Billy Bauer guitar with good Fats Navarro before the finish.

Others on the side but solo-less are Miles Davis, Dizzy, Winding, Ernie Caceres. *Victory* at about the same lineup is excellent small band bop by Tristano who has fashioned a score that moves off in all directions and is a particularly effective showcase for Bauer's remarkable talents despite the fact that his work is all ensemble.

There's more of the Bird here, more great De Franco, who seems to rise to these occasions, good Winding and Ventura. And those who think of Lennie more in terms of slower, less rhythmic harmonic abstractions will be made pleasantly aware that he plays with a beat, too.

Diz' playing is disappointing, but he just wasn't on it. Both sides are clearly, if thinly, recorded and lack the depth and presence of the Capitol job last year. (Victor 20-3361.)

Babs' Three Bips and a Bop

Ray's Groove
Phipps' Deed

The Bips developed some remarkably advanced things in spite of the essentially novelty vocal make-up of the group. Example: the nicely thought out and phrased clarinet chorus by Arthur P. on his *Phipps' Deed*.

Groove is the thing the Hawk called *Spotlite* in a Victor jazz album of 1946, but regardless of what they call it or what riff they set it to, it's still *Just You*—and a foine jazz tune it is. There's more good clarinet here, piano, and bop vocals on both sides. (Apollo 787.)

Al Haig Quintet

Sugar Hill Bop
Five Star

The veddy, veddy Latin American firm of Seeco records which only has hinted at stateside influences in some of their more rugged releases of hot Cuban music apparently has decided that bop is here to stay. Both the Al Haig numbers are as bopish as the latest Dial and the baptism, if such it is, is a praiseworthy one.

The Haig quintet with the leader's own fine piano. Wardell Gray's tenor, and Jimmy Raney's sure-footed guitar are a combination of some distinction on both these sides—especially *Sugar* where the solos

come off better than the flip.

Sugar is a blues with three for Gray, two for Haig, and one for Raney plus the unison instrumental-vocal bopping of all these and Terry Swope, too. *Star* is *I Got Rhythm* with a foreign bridge, and much the same routine is followed. (Seeco 10-002.)

BAND JAZZ

Lucky Millinder

D'Natural Blues

Little Girl, Don't Cry

Blues is just that, with its most identifying feature being the persistent and overworked bass figure from *Yancey Special* which gets a workout from the saxes in the first chorus and the rhythm section from there on. There's a fair tenor chorus, but all in all it's an uninspired side. The rating is for a clean performance and good surfaces.

Little Girl is a slow blues style with a long vocal by Lucky's tenor man, Big John Greer. This is a well-rehearsed band much too good to be wasted on such weak material, and it is to be hoped that subsequent Victor releases for Lucky will be more interesting than those connected with his debut. (Victor 20-3351.)

Tommy Dorsey

Where Is the One?

Someone Like You

One is a very pretty pop tune by a couple of tune fashioners who usually think in more advanced terms—Alec Wilder and Ed Finckel. And it took a good one like this to give the styleless Dorsey band a new complexion—or rather a new lease on the old look.

This sounds more like the early 1940s and although there is a shade too much vocalizing by Harry Prime and the Clark Sisters, the whole thing is sort of sweet and nice, like things used to be under a less jaded T.D. Except for an occasional thump by the brass section, however, *Someone* easily might be mistaken for a shuffling Jan Savitt or a six-eight Henry Busse.

Denny Dennis sings it and with more assurance and better intonation than his initial recorded effort. But that shuffle rhythm. Yipe! (Victor 20-3348.)

DANCE

Kay Kyser

I'll Wait

Funny Little Money Man

Wait is a boy-girl thing with Gloria Wood and Harry Babbitt—good enough for dancing but not much to listen to with its too-cute approach and ordinary arrangement. But the impressive mood and presence of *Money* with its first-

rate Babbitt vocal and fine backing make it another in the group of current Kyser releases that are leaning more towards good dance music and less towards childish novelties. Both these are late pre-ban wax. (Columbia 38413.)

Buddy Moreno

Doo Dee Doo on an Old Kazoo
Johnny, Get Your Girl

Kazoo is Victor's answer to the Art Mooney banjo-and-singing style, while *Johnny* is characteristic of the pleasant hotel and ballroom style of both Moreno and his band. And doesn't bop get around, though? There are smatterings of it all through the last chorus. (Victor 20-3357.)

Freddy Martin

So Tired

The Humphrey Bogart Rhumba

Tired gets conventional Martin treatment with a fairish vocal by Merv Griffin. The flipover, a novelty rhumba, is sung by the Martin Men, who get their words across as well or better than any vocal group around. In their own sweet way, these lads are good. (Victor 20-3350.)

Ray Noble

Just Reminisce

Down by the Station

Underneath the Linden Tree

The Streets of Laredo

There was something of a lack of Ray Noble wax becoming ap-



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parent sometime before the ban was lifted, but evidently that has all been remedied now, and the maestro is back once again to turn them out by the gross for Columbia.

The current crop of vocalists are headed by Ken Carson, who is pleasingly represented on three of the four sides and the Noblemen, who are on *Station and Laredo*. None of the tunes is especially notable—and that goes double for *Laredo*. (Columbia 38404.)

VOCAL

King Cole Trio

Portrait of Jenny
An Old Piano Plays the Blues
Jenny (which Nat pronounces more like "Ginny") is a slow, sweet ballad which Nat was doing in the clubs quite a bit last year and finally got around to recording when the ban came off. Like *Nature Boy*, the trio is augmented by a flock of strings to lush up the proceedings, and the whole thing turns out quite romantic—as planned. *Blues* is a straight trio side—a draggy blues with a walking bass figure persisting throughout. (Capitol 15387.)

The Starlighters

Down by the Station
Sixty-Two Ladies in Sea Green Pajamas
They're turning our Starlighters into novelty singers down Capitol way, and if it will have a more salutary effect on their financial situation, we're all for it. However,

we'll still be on the lookout for a *Poinciana* or equivalent in between the loot makers. *Station* is the Slim G. novelty, of course, and *Sixty-Two* is a Far East yak-seeker sung by the Stars with overtones of the Chinese. (Capitol 15389.)

Margaret Whiting

Dreamer with a Penny
Forever and Ever
Maggie, with Frank DeVol on the podium, sings *Dreamer* feelingly and as if she were glad to record again. There's nothing wrong with the way she sings *Forever*, either, but schmaltzy waltzes like this please should stay in Europe. (Capitol 15386.)

Perry Como

Don't See Me in Your Eyes Anymore
Forever and Ever
You'd never know from the consistent effort Perry puts forth whether he likes the tune or not, but it would take more than the old college try on either of these to produce entertaining wax. *Ever* sounds a trifle better at the up tempo, German style, than it did a moment ago on the Whiting record. (Victor 20-3347.)

Billy Eckstine

Caravan
A Senorita's Bouquet
It would be difficult to find a more suitable tune than *Caravan* with which to demonstrate the remarkable ability of the liquid-voiced Eckstine. Even Hugo Winterhalter, who usually leans towards a more studioish approach

to vocal backgrounds, collaborates in providing a score that enhances Billy's feelingful style.

It opens with bongos on the accustomed jungle-toms rhythm and then alternates between that beat and a straight four while Billy milks the fine Ellington tune to a fare-thee-well with his deliberately cautious selection of each quarter-note. *Bouquet* is handled no less enthusiastically, but how often do you get a tune like *Caravan* for a singer like Eckstine? (MGM 10368.)

Art Lund

Get a Little Summer in Your Kisses
You Was
Art sounds as fluid as ever on the ballad *Summer*, and even though you gotta get a little cute to sing *Was*, he carries it off in good taste. MGM does a satisfactory recording job with its No. 1 vocal property usually, and this time was no exception. Johnny Thompson conducts. (MGM 10365.)

Doris Day

Don't Gamble with Romance
I'm Beginning to Miss You
Romance is another of those Continental-flavored up tempo waltzes, concertina style, and it's so good commercially you can be afraid that we'll be hearing it from now on. In *Miss*, the new Berlin tone, Doris once again masks the natural harmonics in her voice in that ethereal whisper style she is affecting so much of late. (Columbia 38405.)

Frank Sinatra

Comme Ça Comme Ça
While the Angelus Was Ringing
Sinatra's Gallic reflections in the French import, *Comme Ça*, are delicately sung without the indecision of phrasing and tone that has plagued him off and on during the last year. He is a shade less sure on *Angelus* with that Lucky Strike tendency to sing sharp. No wonder he wants off the show. (Columbia 38407.)

Bill Lawrence

I'm Beginning to Miss You
Dreamer with a Penny
Godfrey's Bill Lawrence was signed by the right company, for Victor can use a bright young man of the Sinatra-Damone school. Bill, who sounds wonderfully loose

in his phrasing on the radio, is audibly cautious in his opening sides, with a slight resultant loss of flexibility, but his debut is impressive, nonetheless, and he should sell a mess of records with these and subsequent releases. They might try him out on better tunes, by the way. (Victor 20-3355.)

Vic Damone

Again
Love You So Much It Hurts
If Vic showed the same caution in phrasing and control when he started recording, he long since has lost it. He really sings it out on *Again* and yet with an admirable regard for contrasting dynamics. Glenn Osser might have set his guitar man back a little farther from the mike, however. *Hurts* is only a fair tune, and the end result despite good singing by Vic is only medium-well. (Mercury 5261.)

Patti Page

Where Is the One?
Money, Marbles, and Chalk
Why they muddy up Patti's background with a big vocal choir when the ban is over, is anybody's guess, but the effect is pretty drab on *Where*, the Wilder-Finkel tune. *Money* is straight from the hill-billy country, and Patti cuts most of them who do it. But how enthusiastic can you get over barefoot music? (Mercury 5251.)

Judy Garland and Fred Astaire

Easter Parade
A Couple of Swells
Shaking the Blues Away
It Only Happens When I Dance with You
A Fella with an Umbrella
Better Luck Next Time
Steppin' Out with My Baby
Album rating—J
No one in the *Easter Parade* movie with Astaire, Garland, and Peter Lawford lays any claim to being a singer with the possible exception of Judy, and her heavily vibrating tones get more wavy by the year. However, it was a rather pleasant show, and since these sides are from the sound track, the transcript makes for moderately pleasing listening by those who enjoyed it. Judy and Fred sing the lion's share of the tunes, and Lawford sings *Fella*. Ann Miller gets the *Blues* tune. (MGM album 40.)

The Ravens

Deep Purple
Leave My Gal Alone
Fans of the Ravens, and there are getting to be quite a slew of them, will be delighted with *Deep Purple* even though their basso profundo lead man, Jimmy Elks, avoids the written intervals of the tune. It's intimately performed in their breathy style and reasonably well waxed. *Gal* is a whimsical novelty. (National 9065.)

Herb Jeffries

Girls Were Made to Take Care of Boys
Bewildered
It's Easy to Remember
A Dreamer with a Penny
We confess to being not so impressed with Mr. J. as we once were even though he is in no sense singing any less ably than in the past. It's simply that the components that go into the creation of his style—his milk-smooth tone, his tendency to bend some notes, slide into others by singing a tone above the lead and then coming down—are adding up to an end result that is saccharine in quality instead of merely sweet.

This is a purely personal opinion, however, and for those who feel differently, it will be of interest to know that Columbia does him full justice in the reproduction department even though the George Wylie stringy backings are a little dated. (Columbia 38412, 38414.)

The Pied Pipers

You Broke Your Promise
Tennessee Saturday Night
Even an ordinary tune like *Promise* and a sad one like *Tennessee* cannot dim entirely the lustrous combination of the Pipers and arranger Skippy Martin, he of Les Brown fame. The topside has about as much band as vocal, but neither band or vocal can do much for the outrageous triteness of the flip. (Victor 20-3360.)

Johnny Desmond

Peggy Dear
While the Angelus Was Ringing
MGM wax, which has not been always of the best, has been getting progressively better, and the reproduction on both these is almost beyond reproach. All of which ties in pretty well with the quality of Desmond's performance, for he does an excellent job with both. (MGM 10358.)

Sammy Davis

Don't Care Who Knows
The Way You Look Tonight
On Look, Capitol's new artist, Sammy Davis, satirizes some of our more stylized vocalists ranging from Billy Eckstine to Vaughn Monroe in a manner that should please even the originals. And when he sings one just for himself as in *Knows*, it's easy to spot the influences, for his style is sort of Al Hibbler-Eckstine inspired with overtones of a few others mixed in, a nuance here and a phrase twist there. We're impressed. (Capitol 15390.)

Buddy Clark

Love You So Much It Hurts
Love Me! Love Me! Love Me!
Get Up Every Morning
Don't See Me in Your Eyes Anymore
Buddy, without so much as the suggestion of a female accomplice which is news in itself, sings his way through four new tunes that range from fair to poor and pretty well runs the gamut of ratings in the process. *Love Me!* which, with its octave jumps, sounds like a page from Arban's is the poorest side and the prettily melodic *Anymore* is easily the best tune and best exhibition. (Columbia 38406, 38408.)

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NOTES between NOTES

By Michael Levin

New York—We're sorry for a friend, Johnny Wilson. He just has moved into the slot of NYC representative for the Beat, and a nicer guy never deserved such a beating less.

There is a legend that being New York writer for the Beat is a soft touch necessitating only dating girl vocalists, clapping leaders on the back, and taking pay-offs for good reviews.

Such, unfortunately, is not the case. Having tangled with the job for a few years, we are able to report that brother Wilson is going to need all the aid he can get.



Mike

"Say, old man, didn't Duke record for Gennett with a tuba?" If you don't know, they call back. If you do know, they call back anyhow.

Then there is good old Time magazine, which has a Sunday deadline and is always good for at least one a.m. call as to whether Artie Shaw spit in anybody's eye the first time he walked off a stand and how Irving Fazzola Prestopnik spells his last name.

With these polished off, there is the stupid blonde who comes into the office at deadline and wants to know where she can get a job and won't leave until she has had your advice.

The morning mail is interesting. "Listen, you Dixieland character, haven't you ever been any place but New Orleans—were you born in a banjo?" and "What's wrong with a bop maniac like you—don't you like music at all any more?" varied with 10 letters saying, "You give Stan Kenton too much and Woody Herman not enough space," "You give Woody Herman too much and Stan Kenton not enough," "Why don't you like Guy Lombardo?" and "Why don't you

review those old Paul Tremaine records?"

Three sidemen stop you on the street to tell you why the technical departments are "very square, man, very passé stuff," while the corner newstand wants to know why you don't have fewer musicians and more nekkid gals on the cover.

You run all over town trying to find a bookie to confirm a story, but he's hiding from his wife, so it's six to one you'll never find him. And Chicago shoots a wire, asking where that hot lead story you promised is.

You crawl out of bed and three youngsters are standing at the door wanting some help on how to organize a band, while the missing persons bureau is on the phone to find out where a trumpet player who deserted his wife might be.

Somebody sues somebody in court, and to write the story, you find you have to learn the 1909 copyright law cold, but before you can toss this off, the record machine breaks down, and you have to put the motor back together again.

Ray Thorne calls, wants to know where he can get a good second trumpet man for a theater date starting that afternoon, while your family is on the other line, screaming because they haven't seen you in six days.

A couple of guys bum a sawbuck apiece and promise to pay it back after the record date. You haven't the heart to tell them you heard they were going to get their notice in the next few days.

Twenty-four song pluggers want to buy your lunch until they hear you've rapped their song, whereupon they have lunch on your reputation.

Just incidentally, you are supposed to write copy.

Sooner or later, a great many persons will loathe your guts, you will start to hate most music and a lot of musicians, you will have less public integrity than a shady lady, and at least twice a day someone will tell you how any review in Down Beat can be bought for \$100 in the right place.

It's a seven-day-a-week job, and no one will thank you for the hours, the labor, or the sweat, but one thing you can be very certain of: it's never a boring deal. Somebody always has a new angle to con somebody else out of something for nothing.

Discs Dug For Jazz At U Of Illinois

By JOHN DAVIS

Champaign, Ill.—While many university students are forced to travel long distances to satisfy their jazz appetites, students at the University of Illinois have made jazz come to them—by records. Each Thursday evening 50 to 60 persons

gather in the student union building for a two-hour record program sponsored by the Jazz-U-Like-It organization.

The club was formed to promote interest in jazz on campus and to provide an organization for students who like to listen to jazz and enjoy talking about it.

Just for Interested

There is no formal membership, no dues to pay. Anyone interested in jazz may attend the weekly meetings, get a good dose of recorded swing, bop, or Dixie, and probably learn a few things from discussions.

Customary procedure is to play a group of records, have a short discussion on some features of the discs, then go on with more music. Chuck Sagie, former leader of a campus band and one of the club's organizers, acts as emcee and steers the discussions.

One of the first programs last fall was devoted to a study of the development of jazz with emphasis on Dixieland and be-bop. Records by Bix Beiderbecke, Louis Armstrong, Woody Herman, and Dizzy Gillespie were played to demonstrate certain points.

A program of records by the Herd attracted an especially large audience and the evening was spiced by Herman and Stan Kenton supporters arguing the merits of the two bands.

Illustrate Styles

The following week, Herman and Kenton records were played to illustrate their styles and study their musical influences on each other. When the Kenton band played a recent concert here, Stan appeared as guest before a Jazz-U-Like-It group and spent an hour discussing his music and jazz in general.

A study of the classical influence on jazz was one of the more interesting programs of the semester. Music by Debussy, Ravel, and Stravinsky was featured and compared with the music of several current jazz bands.

At another meeting, Stanley

leased album of the band's numbers.

The club had one live session early this fall with a local group providing the jump. Several small groups from Chicago were to appear, but lack of funds and a suitable auditorium forced postponement of plans.

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AN ERROR

Due to an unfortunate mistake on the part of our printers, the March 25 issue contained an ad for LANE PUBLISHING CO. in which the book, "Sam Ullano's RUDIMENTAL GUIDE," was priced at \$1.00. The correct price (see ad below) is \$1.50. Our apologies to the LANE CO., its customers and others who may have been inconvenienced.

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Adrian, Mel (Pendulum) Massillon, O., ne Allen, Barclay (Palmer House) Chicago, h Anthony, Ray (Paramount) NYC, In 3/30, t
Arnas, Desi (Strand) NYC, Out 3/31, t; (Chicago) Chicago, 4/23-5/6, t
Arnold, Eddy (El Rancho) Las Vegas, 3/11-24, h
Austin, Johnny (Sunset Beach) Almones- sen, N. J., b
Averre, Dick (Gibson) Cincinnati, h

Back, Will (Dragon Grill) Corpus Christi, nc
Baskley, Stan (Willibrod Aud.) Montreal, h
Bardo, Bill (Willard) Toledo, O., h
Barron, Blue (On Tour) MCA
Basil, Louis (Chicago) Chicago, t
Bask, Buddy (Deming) Terre Haute, Ind., h
Benedict, Gardner (New Yorker) NYC, Out 4/20, h
Beneke, Tex (Paramount) Toledo, O., 3/24-27, t; (Deshler-Wallick) Columbus, O., 4/11-18, h; (Meadowbrook) Cedar Grove, N. J., 5/18-19, rh
Bishop, Billy (Oh Henry) Willow Springs, Ill., Out 4/18, b; (Schroeder) Milwaukee, 4/19-5/2, h
Bodie, Earl (Savoy) NYC, Out 4/8, b
Bodie, Russ (Lions-Milford) Chicago, b
Bosse, Henry (Bill Green's) Pittsburgh, 3/25-4/7, nc
Bers, Verne (Rainbow) Denver, Out 5/16, b

Carle, Frankie (Deshler-Wallick) Colum- bus, O., 3/25-4/9, h; (Town Casino) Buffalo, 4/11-17, nc; (RKO) Dayton, O., 4/21-27, t
Carlyn, Tommy (Casa Loma) St. Louis, 4/1-7, b; (Tranion) Chicago, In 4/16, b
Cavallaro, Carmen (Ambassador) L. A., Out 3/28, h
Chase, Bill (Hill Top) Billings, Mont., Out 4/30, nc
Clinton, Larry (Peabody) Memphis, 4/4-12, h
Coleman, Emil (Waldorf-Astoria) NYC, Out 3/30, h
Courtney, Del (Ambassador) L. A., 3/29-4/25, h
Cummings, Bernie (Flamingo) Las Vegas, 4/24-4/20, h

Davidson, Cee (Ches Parce) Chicago, ne
DeBardo, Tony (Troadero) Evansville, Ind., Out 3/31, nc
Debanue, Sam (On Tour) GAC
Dorsey, Jimmy (Statler) NYC, Out 5/1, h
Duke, Charles (Westwood) Little Rock, Ark., nc
Dunham, Sonny (On Tour) GAC

Ellington, Duke (Blue Note) Chicago, Out 3/27, nc
Fotherstone, Jimmy (Lake Club) Spring- field, Ill., Out 3/31, nc
Harrison, Danny (Commodore Perry) To- ledo, O., h
Ho Rito, Ted (Beverly Hills) L. A., Out 4/23, h
Hick, Charlie (Roseland) NYC, b; (Bill Green's) Pittsburgh, In 4/22, nc
Foster, Chuck (Aragon) Chicago, Out 4/16, h
Hodine, Larry (Melody Mill) Chicago, b

Garber, Jan (On Tour) GAC
Ginsburg, Cesar (St. Charles) New Or- leans, h
Goodman, Benny (Palladium) L. A., Out 4/4, b
Gray, Chauncey (Beverly) New Orleans, nc
Grogg, Wayne (Balinese) Galveston, Out 4/6, nc

Hampton, Lionel (Strand) NYC, In 4/15, h
Harris, Daryl (Neil House) Columbus, O., Out 3/30, h
Hawkins, Erskine (On Tour) MG
Hays, Carlton (El Rancho) Las Vegas, Out 7/5, h
Haynes, Eric (Colgate Aud.) Jersey City, Out 6/27, b
Herbeck, Ray (Last Frontier) Las Vegas, Out 5/5, h
Herman, Woody (State) Hartford, Conn., 3/25-27, t; (Circle) Indianapolis, 3/31-4/6, t; (Capitol) Washington, D. C., 4/21-27, t
Hewy, Buddy (On Tour) GAC
Howard, Eddy (Casa Loma) St. Louis, 3/25-31, b

Johns, Al (Rice) Houston, h
Jensen, Jens (Shy-Aunt) Cheyenne, Wyo., nc
Jensen, Spike (On Tour) MCA
Jorgens, Dick (Chase) St. Louis, Out 4/7, h; (Aragon) Chicago, 4/17-5/16, b

Kanner, Hal (Statler) Buffalo, h
Kamel, Art (Nicollet) Minneapolis, Out 3/31, h; (Schroeder) Milwaukee, 4/5-18, h
Kaye, Sammy (Capitol) NYC, Out 3/30, t
King, Henry (Analey) Atlanta, Out 3/27, h
Krupa, Gene (Rainbow) Denver, 3/25-27, b
Lang, Bob (Teen Town) Rochester, N. Y., Out 6/1, b
Lalonde, Dick (Blackstone) Chicago, h
Lawrence, Elliott (On Tour) GAC
Lewin, Dave (Ambassador) Chicago, h
Lyle, Austin (Bengalair) Oklahoma City, nc

Lombardo, Guy (Strand) NYC, 3/25-4/14, t
Lombardo, Victor (Mark Hopkins) San Francisco, Out 4/17, h
Long, Johnny (On Tour) GAC
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Gaucho) Salt Lake City, nc
McCreary, Howard (Dunes) Pinehurst, N. C., h
McIntyre, Hal (Air Base) San Antonio, 4/3-9
McKinley, Ray (On Tour) GAC
McKinsick, Maynard (Ocean Forest) Myr- tie Beach, S. C., h
Millinder, Lucky (On Tour) MG
Molina, Carlos (Baker) Dallas, Out 3/31, h
Mooney, Art (On Tour) ABC
Morales, Noro (China Doll) NYC, nc
Morgan, Russ (Shamrock) Houston, Out 4/6, h

Nagel, Freddy (Peabody) Memphis, 3/27-4/9, h; (Muehlebach) Kansas City, 4/13-5/10, h
Noble, Leighton (Schroeder) Milwaukee, Out 4/8, h; (Ambassador) L. A., 4/26-5/26, h
Oliver, Eddie (Mocambo) L. A., nc
Olson, George (On Tour) GAC
Overend, Al (Skyline) Billings, Mont., nc
Palmer, Jimmy (On Tour) GAC
Pastor, Tony (Deshler-Wallick) Columbus, O., 4/21-5/4, h
Perry, Ron (Drake) Chicago, h
Peterson, Charlie (New Yorker) NYC, h
Prima, Louis (Adams) Newark, 3/24-30, t
Pruden, Hal (Olympic) Seattle, h

Ragon, Don (Claridge) Memphis, h
Raye, Charles (Del Rio) San Pedro, Calif., Out 7/1, nc
Reed, Tommy (Troadero) Henderson, Ky., 4/1-14, nc
Reid, Don (Muehlebach) Kansas City, Out 4/12, h
Rey, Alvin (On Tour) GAC
Rich, Buddy (On Tour) GAC
Robinson, Johnnie (House of Modern Mus- ic & Art) Greenville, Tenn., nc
Ruhl, Warner (Cleveland) Cleveland, Out 4/4, h
Ryan, Tommy (Arcadia) NYC, Out 4/14, b
Sanders, Joe (Riverside) Green Bay, Wis., h
Sandifer, Sandy (Sandown) Phoenix, Out 3/28, nc
Sands, Carl (Oriental) Chicago, t
Scheben, Larry (Jack Tar) Hot Springs, Ark., h
Scott, William (Ambassador) NYC, h
Shaffer, Freddy (Rocket) Ft. Worth, Out 4/10, nc
Sheroek, Shorty (Paradise) Detroit, 4/15-21, t
Snyder, Bill (Sherman) Chicago, h
Spivak, Charlie (Meadowbrook) Cedar Grove, N. J., 3/25-4/16, rh
Strong, Benny (Orpheum) Omaha, 4/1-7, t; (Casa Loma) St. Louis, 4/15-21, b
Sudy, Joseph (Statler) Detroit, h

Thornhill, Claude (Glen Island Casino) New Rochelle, N. Y., 6/3-23, b
Towns, George (Glen Echo) Glen Echo, Md., 4/15-30, b
Tucker, Orrin (Roosevelt) New Orleans, Out 4/5, h; (Balinese) Galveston, 4/6-5/3, nc
Wald, Jerry (On Tour) GAC
Walker, Billy (Meadow Acres) Topeka, Kan., b
Waples, Buddy (Thunderbird) Las Vegas, Out 5/2, h
Watkins, Sammy (Hollenden) Cleveland, h
Weems, Ted (Circle) Indianapolis, 3/24-30, t
Wilde, Ran (Mapes) Reno, h
Williams, Griff (Tranion) Chicago, Out 4/17, h
Wingard, George (Martinique) Chicago, In 4/14, r
Wolover, Dick (Phillips) Hot Springs, Ark., r
Zarnow, Ralph (KCB) Des Moines
Zelle, Joey (Ritz) Bridgeport, Conn., b

Combos

Aristo-Kats (Casino) Auburn, Ala., nc
Arvin Trio, Mel (Capitol) Chicago, cl
Ball-Blue Three (Jack's) Pomona, Calif., nc
Bechet, Sidney (Jimmy Ryan's) NYC, nc
Borr, Michka (Waldorf-Astoria) NYC, h
Bradfield, Don & Clemens, Jane (Lookout) Covington, Ky., nc
Brant, Ira (Tavern-on-the-Green) NYC, r
Butterfield, Billy (Nick's) NYC, nc
Calloway, Cab (On Tour) GAC
Castellanos, Al (Belmont Plaza) NYC, h
Chittison, Herman (Vanguard) NYC, nc
Coasters (Town House) Reno, nc
Cogan, Vic (Shobar) Evansville, Ind., nc
Cogan Trio, Norman (Club 48) Sunnyside, L. I., N. Y., Out 3/1, nc
Cole Quartet, King (Paramount) NYC
Out 3/29, t; (Rajah) Reading, Pa., 3/31-4/2, t; (Diane) Union, N. J., 4/3-5, nc; (Palace) Cleveland, 4/7-13, t; (Regal) Chicago, 4/16-21, t; (Merry-go-Round) Youngstown, O., 4/25-5/1, nc

Elissa's 'Love'



Cedar Rapids, Iowa—Now at the Hurdle and Halter room of the Montana hotel here, pianist Elissa McGill probably wishes she were in Chicago, where her new song soon will be introduced. A beguine called *Love Madness*, it has been promised a first airing by Millie Coury, singer with Chuck Foster's band. Elissa penned both music and lyrics.

Stead, Dick & Flo (Radio) Ft. Lauder- dale, Fla., nc
Strutlin Sam (19th Hole) NYC, nc
Three Notes (Crescendo) Bayside, L. I., N. Y., nc
Trace, Al (Blackhawk) Chicago, Out 4/25, h
Traymon, Dulp (Caro's) Manhasset, L. I., N. Y., nc
Tune Spinners (Vanity Fair) Chicago, cl
Turner, Bill (Mickey's) Chicago, cl
Ventura, Charlie (Pershing) Chicago, 4/2-15, h
Versalaires ("L" Tap) Chicago, cl
Walker Trio, Percy (Wonder Bar) Chi- cago, cl
Ward, Roy (Candlelight) Joliet, Ill., cl
Wiggins, Eddie (Riviera) Chicago, cl
Wideman, Bobby (Buvette) Rock Island, Ill., Out 3/27, nc
Yaged, Sol (Three Deuces) NYC, nc
Yankovic, Frankie (On Tour) MCA
Young, Lester (Royal Roost) NYC, Out 4/13, nc
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Bold, Davey (Town Casino) Chicago, cl
Brother Bones (Copa) Pittsburgh, Out 3/27, nc
Carroll, Deane (Le Perroquet) NYC, nc
Crosley, Les (Drake) NYC, h
Davis, Bill (Wells) NYC, nc
Desmond, Florence (El Rancho) Las Vegas, Out 3/25, h; (Olympic) Seattle, 3/31-4/13, h
Drew, Charles (Taft) NPC, h
Eberly, Ray (Jimmy's) Kingston, Pa., Out 3/27, nc
Eberly, Bob (Towne) Milwaukee, 4/3-23, h
Eckstine, Billy (Cricket) L. A., Out 3/31, nc; (Pershing) Chicago, 4/2-15, h; (Pa- radise) Detroit, 4/15-21, t
Fields, Benny (Copley-Plaza) Boston, Out 3/30, h
Fior, Coracie (Town Casino) Buffalo, Out 3/27, nc
Gentry, Leroy (Rio Cabana) Chicago, Out 5/16, nc
Grant, Mel (Key) Chicago, pc
Guarrieri, Johnny (L'Aiglon) NYC, nc
Haines, Connie (Copacabana) NYC, nc
Hill, Chippie (Jimmy Ryan's) NYC, nc
Howard, Bart (Tony Soma's) NYC, nc
Hutton, Marion (State) Cleveland, Out 3/30, t; (Riverside) Milwaukee, 3/31-4/6, t
Hynda, Johnny (Ciro's) Chicago, cl
Kelly, Peek (Dixie) Houston, nc
Laine, Frankie (Palomar) Vancouver, 4/4-17, nc; (Ambassador) L. A., 4/26-5/23, h
Langford, Frances (Albee) Cincinnati, Out 3/30, t
Laurens, John (Radisson) Minneapolis, 4/1-14, h
Lutcher, Nellie (Oriental) Chicago, Out 4/7, t; (Kavakos) Washington, D. C., 4/8-18, nc; (Royal Roost) NYC, 4/14-5/4, nc
Martin, Lucille (Ft. Hayes) Columbus, O., h
Martini, Benny (Cafe James) NYC, nc
Miles, Benny (Mark Twain) Chicago, cl
Murphy, Rose (Copa) Pittsburgh, 3/23-4/3, nc
O'Day, Anita (Hi-Note) Chicago, nc
Page, Patti (Rendezvous) Philadelphia, Out 3/27, nc
Rocco, Maurice (El Morocco) Montreal, 3/25-4/10, nc
Ryall, George (Barbison Plaza) NYC, h
Shay, Dorothy (Shamrock) Houston, h
Simpkins, Arthur Lee (House of Harris) San Francisco, Out 3/23, nc
Sullivan, Maxine (Bagatelle) NYC, nc
Tait, Norene (Little Casino) NYC, nc

Semicommercial Book Prepared By Boston Band

Boston—Drummer Mickey Palmer is rehearsing a large band to move into the Onset Casino ballroom in June. The local tubman has been preparing a semicommercial library besides auditioning local musicians and vocalists.

Between now and the starting date of his summer engagement at the Casino, Palmer has a list of recording sessions for the AA label.

Fronts Own Unit

Pat Rainey is fronting her own combo at the Fenagat, making her first appearance here as a leader. For the past few months Pat had been doing singles around New England clubs.

The Saddy Lewis band continues to draw on Mass. avenue, but the latest attraction in that area has both Lewis and Bob Wilber wondering if female impersonators, booked into Wally's Paradise, will cut into their popularity.

The Paradise has been the Jimmy Tyler roost for some while, but owner Wally has imported a floor show of female impersonators as house attraction, and the Tyler combo is the co-attraction.

The Art Foxall combo will continue to do one-niters around New England before moving on to location. The Foxall combo was booked in the Hi-Hat club for a session recently.

Singer Joins Bruno

Mickey Long has joined the Frankie Bruno orchestra as vocal- ist. Prior to joining, Long had con- fined his singing to local clubs. Bruno has inked Long until next fall.

Fred Petti is now making plans to promote concerts at Symphony hall, using top names. Years ago, Petti was noted as one of the top Boston promoters and was respon- sible for the once famous jazz con- certs which were staged at the Ken.

Since re-entering the promoting business, Petti's first move was to import jazz into the Pirate's Den night spot for seasons.

The Chip Decker quartet is hi- bernating at Lewis cafe with a long-term contract. The Decker quartet has been given the order to do clowning and novelty tunes. Leader Decker is busy rehearsing a Milt Britton type of band.

AROUND TOWN: The Bob Wilber fan club awarded bassist Al Morgan an honorary membership card. . . The Three Brunettes are the new attraction at Joe Venuti's restaurant. . . Sam Marcus band moved into Moseley's ballroom. . . Freddy Guerra's large band will do a repeat performance at Boston college. . . Vocalist LeRoy Brown fronting his own combo. . . Roy Bennett will rehearse a large dance band for summer engagements. . . Fred Sateriale is featuring a new vocalist, Joe Sheehan. . . Tommy Walster's trio remains at the Venetian. . . Gene Dennis is the new society maestro.

Joey Master's new band will do one-niters this month. . . The Edmond Hall and George Wein jazz concert was a sellout. . . Trombonist Mike DeMattia will move to New York for an 802 card. . . The Frank Petty trio continues at the Show Bar. . . Rubin Moulds, head of the Motif records, is shopping around for new talent. . . Vocalist Stella Dennis has ar- ranger Sonny Truett doing all her ballads. . . Ray Digg's orchestra continues to do one-niters.

—Ray Barron

Sy Oliver To Decca

New York—Decca, which al- ready has Gordon Jenkins in the house as a music director, has signed Sy Oliver in the same ca- pacity. Oliver left MGM records recently.

Thaler Jacques (Armado's) NYC, nc
Tofel Billy (Savoy Plaza) NYC, h
Torne, Mel (State) Hartford, 3/25-27, t; (Blue Note) Chicago, 3/23-4/10, nc; (Olympia) Miami, 4/13-19, nc; (Capitol) Washington, D. C., 4/21-27, t
Tucker, Sophie (Town Casino) Buffalo, In 4/4, nc; (Charles) Baltimore, In 4/19, nc
Trenet, Charles (Palace) San Francisco, h
Walter, Cy (Drake) NYC, h
Wilson, Garland (Little Casino) NYC, nc
Wilson, Julie (St. Regis) NYC, h
Winston, Ed (Winston's) NYC, nc

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It Was In Louis' Honor, But Jack Had Fun, Too



New Orleans—It was a pretty nice homecoming that Louis Armstrong had when he came back to N.O. to be crowned King of the Zulus and lead the traditional lodge parade. In addition to greeting such musicians as Johnny St. Cyr, banjoist with Louis' Hot Five recording band shown in picture on the left, there was the French critic Hughes Panassie, a long-time Armstrong admirer and friend. If anyone had

more fun than Louis, it was Jack Teagarden, who trombones for the All-Stars. When he wasn't playing with Louis, he was playing with some other Dixie group. On the right, he took over for Julian Laine at the Sunday afternoon Parisian room concert. Of the regular band there is Tony Dalmado, trumpet; Irving Fazola, clarinet, and John Castaing, drums.

King Louis' Triumph Tempered

By Nick Gagliano

New Orleans—More than 200,000 persons lined the streets of New Orleans on March 1 to greet Louis Armstrong, the 1949 King of the Zulus, as he led his royal entourage on Mardi Gras day, but fewer than 500 came to hear him play that same night.

Satchmo's fame and personality drew the most enthusiastic and one of the largest crowds ever to witness a carnival parade. He drank numerous toasts of champagne, tossed hundreds of painted coconuts to his followers, and listened to his own trumpet-playing as the many radios and outdoor p.a. systems blared forth his most famous Hot Five recordings.

Louis didn't blow a note during the day-long parade even though several of his avid followers offered new horns for him to blow.

Eight-Hour Parade

Louis' reign started at 8:45 a.m. as a large black Cadillac with a police escort whisked him away from his hotel to his royal barge on the New Basin canal. His majesty was wearing a red-feathered crown, a red velvet tunic trimmed with gold sequins, black tights, and high golden shoes.

After a short voyage down the canal, King Louis alighted from the vessel as thousands cheered him wildly. Once again the black Cadillac carried him away, this time to his throne on the lead float of the Zulu parade.

Led by two brass bands, the procession started on its dizzy journey through the city streets and didn't end until 5 p.m.

As Louis dashed for his waiting automobile, the souvenir-hungry crowd descended upon the tinseled float and stripped it of everything. King Satch then retired to a reception in his honor. Several hours later, he appeared at the Coliseum to fill his poorly attended dance date.

Play Other Dates

Besides the Mardi Gras dance, Louis and his All-Stars played dates in Baton Rouge and New Iberia, in addition to a concert here on Feb. 27 when Louis officially was crowned King of the Zulus.

Besides these jobs, the All-Stars' trombonist Jack Teagarden sat in with New Orleans bands every chance he had. He played early morning sessions with Sharkey Bonano's and with Irving Fazola's combos. He took over Julian Laine's chair for the entire Sunday afternoon jazz concert at the Parisian room.

He even sat in with the bop combo that preceded the All-Stars at the Mardi Gras dance.

Gets RCA Advance

Chicago—L. A. Baumgartner, formerly operating manager of the RCA Victor Distributing corporation here, has been appointed general merchandising manager, replacing J. M. Toney. Toney recently took over the direction of Victor's advertising and sales promotion department in Camden, N. J. George Dorman is now sales manager of home instruments in Victor's Chicago branch.

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The Dentist Advises

Chicago—Following are some of the questions we have received since the last issue:

S. F. asks if a tenor sax player has false teeth or a mouth full of fillings it will in any way affect his playing, now or in the future?

The fillings will have no effect on his playing, for they are intended to restore the natural shape of his teeth. False teeth definitely will affect his playing because there will be a marked change in his embouchure.

D. O. writes that he is a band leader and lacks the personality that good looking teeth give. His teeth do not show well when he smiles, and the audience cannot tell whether he's smiling or sneering, he says. What can be done to improve his appearance and personality?

His own teeth can be covered with permanent caps or a removable appliance so that teeth can be seen below the lip line. These "teeth" can be constructed to improve one's appearance greatly.

M. L. says that after playing alto sax for a couple of hours, he can't completely close his teeth together. His mouth seems to hold the shape of the embouchure.

The condition seems to be a muscular one. It is evidently due to the inactivity of the jaw muscles while held in an unnatural position for any length of time. A possible means of overcoming this is to exercise these muscles by opening and closing the mouth a few times between numbers. Try chewing on a piece of rubber band between numbers to see if this will help.

(Ed. Note: Send questions to The Dentist Adviser, c/o Down Beat, 203 N. Wabash Avenue, Chicago, 1, Ill. Enclose self-addressed, stamped envelope for personal reply.)

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Debutones Play Two Vet Hospital Dates

Chicago—The Debutones, group headed by former Ada Leonard trombonist Ginnie Wurst, played two shows at the Veterans Administration hospital in Downey, Ill., early in March, on their cross-country tour with the Greet the Girls campaign.

Only musicians in a troupe of 14, unit includes Gloria Ryan, sax; Lois Copes, drums, and Dorothy Picton, piano, in addition to Miss Wurst.

Evans To Green Bay Spot, Then Sky Club

Chicago—Cornetist Doc Evans opened March 15 at the Zebra lounge in Green Bay, Wis. Evans' band included drummer Doc Cernardo, pianist Joyce McDonald, tenorist Johnny McDonald, and a trombone, the latter not set at press time.

Evans recently signed Al Ross as personal manager, and has a 12-week date at the westside Sky club starting about June 1.

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—We have received many letters regarding whole tone chords and their practical use in dance arranging. Basis of the construction of the whole tone chord is built upon the premise of using two different augmented chords. These two chords are to be sounded simultaneously and will give a definite effect of the whole tone chord.

Ex. 1



Don't overuse some of the devices we have shown in the column.

For instance, four or eight bars of whole tone harmonization in an arrangement is sufficient. Any more would tend only to make it sound monotonous. For those interested in modern devices, we'd like to recommend Johnny Warrington's *Modern Harmony for the Dance Band Arranger*.

P. G., Spokane, Wash., wants to know if it is necessary to observe thirds in the upper two voices of a four-way sax chorus. Not necessarily. As long as you use the important notes of the chords, you're quite safe.

D. B., Chattanooga, Tenn., wants some information on producing big sounds with small bands. Well, we say use open harmony wherever

possible. By doing that, you will cover a larger register and, therefore, produce a bigger sound.

H. K., Cleveland, would like to know if, in writing unison, it is best to use an absolute unison or use octaves. Both sounds are good, depending on the passage. Some phrases will have to be written in octaves while others can be arranged either way. Both sounds are satisfactory as long as they are within the normal range of the instruments that have to play them.

And remember—a clarinet can be voiced above the lead trumpet in ensemble passage to give a more brilliant sound.

(Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York City, 19. Enclose self-addressed, stamped envelope for personal reply.)

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Medal For Loesser?

Washington, D. C.—Rep. Clinton McKinnon (D., Calif.) has introduced a resolution in congress which would authorize the President to honor song writer Frank Loesser with a gold medal. Loesser wrote war songs *Praise the Lord and Pass the Ammunition* and *Ballad of Roger Young*.

Pops To Pubs



Devils And Descants

By Michael Levin

New York—Music is all things to some persons. Music which enhances a little comfortable fireside necking is as praiseworthy as that which paints the most attractive picture of lambs leaping in the spring air.

This all goes back to a pet point of mine: the music which is best is that which best suits the purpose and the mood you find yourself in when you are listening.

This again goes back to a complicated but still partially true esthetic theory: good art depends for its definition almost as much on the alertness and receptability of the perceiver as it does on the ability of the creator.

If you stuck with us through that slightly muddy paragraph, we now come to the problem of the Vaughn Monroes and the Sammy Kayes. Many decent folk who like music to sing and dance to, are hurt and bewildered by the attitude of scorn expressed by their more experienced friends when Lombardo or Martin is injected into the conversation.

You are able to be scornful, if you are, for only one reason: you have listened to sufficient music to be dissatisfied with what these men are turning out. Their records sound trivial, empty, devoid of anything really worth listening to.

If you are fair, you must admit that Lombardo is occasionally pleasant for dancing, even if the sound is boring and hackneyed. But don't forget that there was a time when Lombardo, or something like it, was enough for you, too.

Recognizing this as so many persons who like jazz do, it always amazes me that they are content to stop with Kenton, Herman, or Ellington when there are different types of music, not necessarily better, but merely different, which offer different fields for listening and sensation.

This again requires a little work. There is much in the world of sound which can't be grasped the first time you hear it. Just as a treasured Ellington disc improves with the 23rd play, so will these pieces give you more each time you hear them.

Take Manuel De Falla's *Harpsichord Concerto* for example. Originally recorded in the early 1930s for Columbia's famous X series by the composer himself at the harpsichord with supporting violin, cello, flute, oboe, and clarinet, it has been redone by Mercury with Ralph Kirkpatrick, Mitch Miller, oboe; Alexander Schneider, violin, and some other fine musicians.

At first hearing, the music will sound harsh, unpleasant, and senseless. But as you go over it, you will see what De Falla was trying to do, how he was reacting against the lush, Chopinesque piano playing of his day, and looking for clean, hard, linear music that had form instead of pink clouds.

The more you listen, the more sense you will sort out of it. The more you listen, the more dissatisfying Kostelanetz will become.

And there lies the one tragedy with a developing taste in music. Hard as you may try to have a catholic taste, as your experience becomes deeper and broader, music which once pleased you greatly, will seem just a shade shallow, and you will smile faintly when your friends go into raptures about it.

The important point is not to forget that it once pleased you. Keep track of how your taste changes—you'll learn a lot from

New York—The gal who wrote *Chickery Chick and Laroo Laroo Lilli Bolero*, Sylvia Dee, has had her novel *And Never Been Kissed* published by Macmillan. The author, in private life Josephine Proffitt, and her mother are the only mother-daughter members of ASCAP; father was a concert violinist.

it. We remember throwing Red Norvo's *Blues in E Flat* away in disgust once because we found its solos a series of disconnected noises. Casa Loma's brass to us was much superior at that time. We haven't learned better since; our taste just has changed.

Try De Falla's great work on yourself for a while. If you can weather the first shock, it will teach you a great deal.

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Three In Memphis Band Die In Crash

Memphis—Three men from Richard (Tuff) Green's Rocketeers band from Memphis were killed when the band bus in which they were riding was demolished in a highway accident near here.

Dead are Leonard Campbell, 21, tenor sax; Marcellus Durham, 25, vocals, and Rufus Watson, 26, piano.

Four other members of the band also in the bus were injured. They are leader and bassist Green, drummer Phineas Newborn, tenorist Ben Branch, and trumpeter-arranger Clinton Waters.

The band recently had returned from a tour with Johnny Moore's Three Blazers and subsequent one-ners.

—Down Beat, Mar. 25th

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Form 171 DB
4-8-49

Applicant's Full Signature
(Please Print or Write Name and Address Plainly)

April 8, 1949

DOWN-BEAT

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Note how left- and right-hand key groups have been moved to give you greater playing comfort—Selmer Super-Action.



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'New' Clique**
(See Page 1)

★ ★ ★

**'City' Built
For Bop**
(See Page 1)

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**Lombardo To
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(See Page 3)

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